



São and Pierre Schlumberger
at Quinta do Vinagre, Portugal,
with Adolph Gottlieb's *Red &
Blue*, 1962/1965

THE SCHLUMBERGER COLLECTION

Suffused with the extraordinary spirit, passion, and daring of Pierre and São Schlumberger, The Schlumberger Collection assembles a remarkable cross-section of artworks that bristles with an irrepressible energy wholly distinct to the illustrious couple. The Schlumberger Collection is a portrait of two collectors whose unshakeable support for pioneering artists and profound enthusiasm for a wide array of artistic innovation positioned them at the vanguard among the leading patrons of the arts in the second half of the twentieth-century. Teeming with the fantasy and audacious vision of São in concert with the resolute acumen of Pierre, The Schlumberger Collection reflects the incredible sophistication and bold farsighted adventure of the two's complementary visions. Defined by a truly global aesthetic that blends the European and the American, the family's abiding engagement with Surrealism, Abstract Expressionism, Color Field abstraction, and Pop results in a group of works that is dynamic, energetic, and coherent through the inimitable eye of the Schlumbergers. In the manner in which they led their lives, Pierre and São embodied the creativity, originality, and style of the very artists represented in their collection, inhabiting a world of enchantment that combined the dream-like with the ineffably cool. A monument to a lifetime of collecting and patronage, The Schlumberger Collection exhibits a singular vision forged by one of the most important family dynasties of all time. Among such names as the

Rothschilds, the Rockefellers, and the Guggenheims, the Schlumbergers occupied an unparalleled position at the head of both French and American high societies as principal benefactors and collectors of the arts.

By the time that São married Pierre Schlumberger, the oil-industry tycoon from one of France's most distinguished families, in 1961, The Schlumberger Collection had already started to evolve into one of the utmost elegance and stature. Prior to meeting São, Pierre, upon his uncle Maurice's advice, had begun to amass a significant art collection instead of investing in bonds. As a result of this, with his keen eye he acquired several masterworks by Picasso, Braque, Mondrian, Léger, and Matisse, as well as exemplars of Monet, Degas, Bonnard, and Gris. Together with the fearless charisma of São, the couple expanded their collection to include an eclectic trove of contemporary paintings by Rothko, Reinhardt, Gottlieb, Rauschenberg, and Warhol. Renowned as extraordinary patrons of the arts, the Schlumbergers emerged as tremendous supporters at the nucleus of a circle of groundbreaking artists, fostering constant experimentation and extending the narrative of art history. After meeting Robert Wilson in 1971 at the staging of his first production in Paris, *Deafman Glance*, the couple became the avant-garde director, playwright, and artist's largest financial backers; integral to the production of his

1975 opera collaboration with Philip Glass, *Einstein on the Beach*—widely considered Wilson’s magnum opus—São and Pierre’s championing of new modes of artmaking catalyzed the careers of dozens of artists. Bob Colacello recalls of São Schlumberger: “Throughout her life she was so supportive of artists. Young artists, particularly. I don’t recall ever going with her to an exhibition of a young artist where she didn’t buy something. She knew it would be helpful for them to be able to say their work was in the Schlumberger Collection.”

Over the course of the next few decades, the Schlumbergers’ enduring philanthropy would help prominent institutions acquire major masterworks and greatly expand their permanent collections. São sat on the board of the Pompidou Centre, in Paris, where she and Pierre made significant donations to the collection including Robert Rauschenberg’s major installation *Oracle* from 1962-65, Ellsworth Kelly’s *Yellow Red Curve* from 1972, and Frank Stella’s *Parczew II* from 1971. The Schlumbergers were further integral to the exceptional fundraising efforts of the Pompidou Centre to reunite the three canvasses comprising Joan Miró’s spectacular and seminal *Blue I-II-III* of 1961. São was the main patron of the 1990 retrospective of Andy Warhol at the Pompidou Center. Pierre donated generously to the Museum of Fine Arts in Houston, including their gift of Piet Mondrian’s *Composition with Grid I* from 1918. The two became prominent patrons of New York’s Lincoln Center and the Museum of Modern Art, where São served as a long-time member of the International Council beginning in 1972, and as Vice President from 1993. Notably, São and Pierre financed the entire restoration of the King’s chamber at the palace of Versailles, re-creating the original fabric woven with gold and silver thread.

Born in Porto to a Portuguese landowning father and a German heiress mother from Hamburg, São earned a degree in philosophy and history from the University of Lisbon. After studying at the Museu Nacional de Arte Antiga in Lisbon, São oriented her pursuits in line with her unwavering passion for art: upon receiving a fellowship from the prestigious

Lisbon-based Gulbenkian Foundation to research children’s programs in New York museums, São moved to New York in 1961. On a weekend trip to Houston from New York with a boarding-school friend of hers, São met Pierre Schlumberger, who proposed two months later. Heir to a family with ancestry traceable back to fifteenth-century Alsace, Pierre’s grandfather Paul Schlumberger owned a textile-machine business and was an early investor in the Suez canal. Two of Paul’s sons, Conrad and Marcel—Pierre’s father—invented the electrical process of wireline logging, which is still the primary method used to locate and retrieve oil deposits from the earth’s subsurface all over the world. Educated at the University of Paris in mathematics, geophysics, and mineralogy, Pierre served as a lieutenant in the French artillery during World War II, after which he joined the Schlumberger Well Surveying Corporation. When Germany occupied Paris in 1940, the company moved its headquarters to Houston, and in 1946 Pierre was named President of Schlumberger Well Surveying Corporation. In 1962, the company went public, transforming the family business into Schlumberger Limited—now one of the world’s largest companies—with Pierre positioned firmly at the head of the empire.

It was said of Pierre when he received the American Association of Petroleum Geologists special award on behalf of Conrad and Marcel Schlumberger in San Antonio, Texas on April 1, 1974: “Pierre changed Schlumberger from a European-style family business to a model of a modern corporation.” Drawing parallels with Pierre’s business philosophy of persistent growth and modernization in building the company to the multinational corporation we know today, The Schlumberger Collection maintained a continuously evolving nature, incorporating the European roots of the family with both their American experience and the international influences acquired from their marvellously global lifestyle. Developing from an initial grouping of works that was intensely focused on the primarily European Impressionist and Modern masters, The Schlumberger Collection quickly grew to encompass the foremost examples of post-war Abstract art from the titans of the New York School.

Pierre and São lived in Houston for several years upon getting married, before later moving to New York and then to Paris. Cousins with Dominique de Menil and her husband Jean de Menil, who were the foremost collectors and patrons of modern art in Houston, Pierre and São Schlumberger forged a coterie around them of some of the most prominent art collectors, including Ronald and Leonard Lauder, Gunter Sachs, and Gianni Agnelli. Pierre and São worked closely with the most influential gallerists of their time to acquire works of the highest calibre, including Ileana Sonnabend and Alexander Iolas—the prominent flâneur who brought Surrealist painting back in vogue in New York and was pivotal to also building the collection of his close friends Jean and Dominique de Menil. Not only were the de Menil's responsible for creating one of the most magnificent private museums in America, but their daughter Philippa would go on to help found the Dia Foundation in New York. Exemplifying the collaborative empire of collecting that extended across the many branches of the Schlumbergers' family tree, Magritte's *Le Grand Style* of 1951—which once belonged to Schlumberger Limited and hung in their Houston office—is now housed in The Menil Collection.

Beyond their continued financial support of various artists and institutions, the Schlumbergers' hôtel particulier on the Rue Férou near the Luxembourg Gardens was one of Paris' grandest salons, designed in an audacious mélange of contemporary and classical extravagance by Pierre Barde, Valerian Rybar and Daigres. Like the Vicomtesse de Noailles before her, São was a consummate entertainer and hostess, opening her home to a wide spectrum of artists both local and foreign—the milieu that buzzed about endless dinners and cocktail parties at her seventeenth-century townhouse (purportedly built for D'Artagnan, one of the Three Musketeers) included such luminaries as Man Ray (her next-door neighbor), Max Ernst, François-Xavier and Claude Lallanne, Niki de Saint Phalle, Francesco Clemente, James Brown, Susan Sontag, Yves Saint Laurent, Christian Lacroix, Karl Lagerfeld, and many others. It was in this ten-bedroom, seventeen-bathroom townhouse with a discothèque in the basement where John Galliano debuted his first collection

show. While Pierre had his portrait made by Graham Sutherland, a leading figure of British post-war art, São commissioned both Andy Warhol and Salvador Dalí to paint her portrait. A good friend of Warhol's, São was an irresistible magnet for the cadre of artists that gravitated toward her. She notably created a stir with the now legendary 1968 "La Dolce Vita" ball at Quinta do Vinagre—the 100-acre estate that the couple bought in Sintra, Portugal—attended by nearly 1500 guests, including the Aga Khan, Audrey Hepburn, Gina Lollobrigida, the Duke and Duchess of Bedford, Loel and Gloria Guinness, Denise and Heini Thyssen, to name just a few. The couple's numerous residences expressed their distinctive tastes in art and design; in addition to the mansion on Rue Férou and the estate in Portugal, São and Pierre entertained at their David Hicks-designed Cap Ferrat estate, "Le Clos Fiorentina," one of the French Riviera's most beautiful villas, and their Sutton place apartment in New York where they held dinners for Rudolf Nureyev, among others. With her impeccable eye for detail and freedom from any socially imposed boundaries of propriety and taste, São filled her life with fantasy and created a ravishing dreamscape that made her one of the world's most compelling visual explorers. As former Vogue editor-at-large André Leon Talley remembers, "Curiosity was in her DNA. She was au courant about everything, and loved meeting artists, writers—anybody interesting—and she loved entertaining them. São was one of the first hostesses in Paris to mix the demimonde with society. She had Warhol's Factory with the Rothschilds."

Together the remarkable works of The Schlumberger Collection span major epochs of art history and survey the development of the avant-garde across more than a century—from Surrealism to Color Field Abstraction to Pop, Pierre and São Schlumberger sought to collect the finest examples of artistic expression and experimentation. Furthermore, as a whole they represent an essential commitment to collecting and unadulterated open-mindedness, readily forming discrete yet complementary congregations with manifold historical, aesthetic and conceptual parallels. Sotheby's is deeply honored to present here these magnificent works of art from The Schlumberger Collection.



Fig. 3 Photograph of Madame Schlumberger wearing the *Swirling Sea Necklace* in her Sutton Place apartment circa 1964

SOCIETY

WEB EXCLUSIVE

September 22, 2010

SOCIETY

The Wow of São

From the moment the ambitious Portuguese beauty married an aristocratic French oil-industry tycoon, almost everything São Schlumberger did caused a stir, from her championing of artists such as Andy Warhol and Robert Wilson to her open affairs (one with a much younger Egyptian), to the wildly extravagant, utterly fearless style of her homes and parties. Three years after her death, the author draws on a lengthy friendship to explore Schlumberger’s bewitching power, her fatal weakness, and the family dramas surrounding her gallant finale.

By Bob Colacello • Photographs by Eric Boman

Share

195

Like

105

Tweet

21

COMMENTS

5



“I bit of the apple. I did not nibble,” São Schlumberger, the wildly extravagant Paris hostess and patron of the arts, told me shortly before her death, at 77, in 2007. As the wife of Pierre Schlumberger, the oil-industry billionaire from one of France’s most distinguished families, the bewitching, Portuguese-born beauty had for nearly 40 years lived a fairy-tale life peopled with names such as Warhol, Twombly, Rothschild, Thurn und Taxis, Kennedy, and Chirac. In her later years, it became a life of high drama, tragedy, and controversy, most of it of her own making. “São *wanted* to astonish,” says her best friend, the American philanthropist Deeda Blair. “I don’t think it ever entered her thinking to be concerned about how other people perceived her. She was never afraid of being wrong.”

When São married Pierre Schlumberger, in 1961, he was 47 and she was already 32—a well-educated, highly ambitious woman getting off to a late start. Both had been previously married: she for under a year to a Portuguese boulevardier, he for two decades to a French aristocrat who had borne him five children before dying of a stroke in 1959. For the first few years of their marriage they lived in Houston, where Schlumberger Limited, the world’s largest oil-field-services company, had been based since World War II. In 1965, however, Pierre was ousted as president and C.E.O. in a family coup, and the couple moved to New York and later

<>

VANITY FAIR

{ THE A - LIST }

Sign up for our weekly newsletter >

<>

THE MAGAZINE

• [Table of Contents](#)

to Paris. It was in the City of Light, in an 18th-century *hôtel particulier* decorated by Valerian Rybar in a provocative mix of classic and modern styles, that São began to blossom—and people began to talk about her. How could she have *signed* Louis Seize chairs upholstered in *chartreuse patent leather*? And what about that *discotheque* in the basement? By then she and Pierre had two children, Paul-Albert, born in 1962, and Victoire, born in 1968, but motherhood—she once admitted to me—was not her forte.

One of those special creatures who could be both serious and frivolous, São made the contradiction work. On the one hand, she saw herself as a high-minded benefactor of the art of her time, a kind of latter-day Marie-Laure de Noailles, and was daring, farsighted, and generous in her pursuit of that vision. Soon after marrying Pierre, she began to expand his collection of Seurats, Monets, and Matisses by adding contemporary works by Mark Rothko, Ad Reinhardt, and Roy Lichtenstein. She stuck her neck out by backing Robert Wilson's early avant-garde operas, and she was one of the first to commission Andy Warhol to silkscreen her portrait. Both artists became staunch friends. She sat on the board of the Pompidou Center, in Paris, and was a long-standing member of the International Council of New York's Museum of Modern Art, where she impressed such art-world heavyweights as Lily Auchincloss and Ronald Lauder with her intellectual acuity and discerning eye. She rarely went to an exhibition of a young artist's work without buying something, so that, she explained, they could say they were in the Schlumberger collection. And she never tired of entertaining artists, starting with her next-door neighbor in the Rue Férou, Man Ray, and including Max Ernst, Yves Klein, Niki de Saint Phalle, François-Xavier and Claude Lalanne, Marina Karella, Francesco Clemente, James Brown, and Ross Bleckner.

On the other hand, São, a sucker for glamour, was determined to be a jet-set star like Marella Agnelli or Gloria Guinness: a regular at Badrutt's Palace Hotel in Saint-Moritz at Christmas, the Cipriani in Venice in September, the Carlyle in New York for the spring and fall social seasons. At least three A-list publicists were enlisted to smooth her way: Serge Obolensky, Earl Blackwell, and Ghislaine de Polignac. In 1968 she gave her famous "La Dolce Vita" ball for 1,500 guests—everyone from Audrey Hepburn and Gina Lollobrigida to the would-be kings of Portugal and Italy showed up—at the 100-acre estate Pierre had bought for her near the posh Portuguese resort of Estoril. When the main house burned down after the anti-Fascist revolution of 1974, she had Pierre buy Le Clos Fiorentina, in Saint-Jean-Cap-Ferrat, one of the most beautiful old villas on the French Riviera, and hired Lord Mountbatten's son-in-law, David Hicks, to renovate it. In Paris, she became a front-row fixture at the semi-annual haute couture shows and a major customer of Givenchy, Saint Laurent, Chanel, and Lacroix, taking her place in the International Best-Dressed List's Hall of Fame. She also loved jewelry, the bigger the better, and thought nothing of turning up at Studio 54 after a black-tie party wearing an evening dress and major diamonds or rubies from Van Cleef & Arpels.

In the mid-70s, she embarked on a very public five-year affair with a charming Egyptian dandy who called himself Prince Naguib Abdallah. Though people talked, Pierre, who had suffered serious strokes in 1969 and 1975, went along with it. After that affair ended, she took up with Patrice Calmettes, a handsome French photographer and nightclub promoter in his late 20s. São was then in her 50s, so people talked more. After Pierre died, in 1986, São and her children and stepchildren spent years fighting over his estate, causing yet another scandal.

But nothing shocked Paris—a city where taste is everything—more than her over-the-top new apartment, on Avenue Charles Floquet in the Seventh Arrondissement. Conceived as a neo-Baroque fantasyland by the London decorator Gabhan O'Keeffe, it set São's contemporary art and 18th-century furniture in a series of rooms that combined France with Portugal, Scotland with Persia, and Egypt with Hollywood. The *pièce de résistance* was the Andalusian-style terrace, with the Eiffel Tower rising directly above it. Dinner-party debates over whether O'Keeffe's creation was "innovative" or "abominable" got so out of hand that at one soirée a pair of socialites had to be pulled apart before they came to blows. "It's simply hideous," said one visitor, "but totally fabulous!"

São fainted during the unveiling dinner in 1992, the first hint for most of her guests that she was ill. (She had been diagnosed with Parkinson's in 1982 and was already taking medication to keep her hands from shaking.) But neither ill health nor family feuds could slow her down. Right up to the new millennium, the pheasant and venison continued to be served, the Dom Pérignon and Château Margaux continued to be poured, and the likes of Sylvester Stallone, Susan Sontag, Betsy Bloomingdale, Gianni Versace, and the Duke and Duchess of Bedford continued to be stunned by her 65-foot-long grand salon, with its gold-leaf ceiling, purple-and-orange curtains held back by giant Murano-glass tassels, an enormous Lalanne sculpture of a fish with a bar in its belly, and mango-yellow walls hung with soaring canvases by Troy Brauntuch, Alexander Liberman, Rothko, Wilson, and Warhol. ("Amazing ... amazing ... amazing" was all that Valentino could say the first time he saw this room.)

"There was a sort of legend around São," says Jean-Gabriel Mitterrand, a nephew of the late French president and one of Paris's leading contemporary-art dealers. "Because she became



- [Archive Stories](#)
- [Digital Editions](#)
- [Back Issues](#)
- [Newsletter Signup](#)
- [Letters to the Editor](#)
- [Tips for the Online Editors](#)
- [Subscription Questions](#)

SUBSCRIBE



THE BEST-DRESSED EMMAS



JENNIFER LAWRENCE POSES FOR VANITY FAIR



LIFE PHOTOGRAPHER HENRI DAUMAN'S INTIMATE PORTRAITS

Around the Web



Brad Pitt & Angelina Jolie's Official Wedding Photos



How Katie Holmes Really Feels About Her Divorce From Tom Cruise

part of this old traditional family, but she did not play that game. She had a strong character, but at the same time she loved to dream, to fill her life with fantasy.”

“Most rich people are stiff and square. São—absolutely not!” says Pierre Bergé, the longtime partner of Yves Saint Laurent. “She was like a gypsy, in a way. She had more than taste. She had audacity.”

“Who had the most interesting parties in Paris? Who had the most interesting artists in Paris?” asks Robert Wilson. “It was a salon. Who else in Paris but São had all of us? Who?”

“Of all those ladies, she got it,” adds the New York photographer Christopher Makos, who was also helped by Schlumberger early in his career. “She was incredibly cool.”

“I always thought she was a bit of a fool,” says Florence Van der Kemp, the widow of the director of Versailles, expressing a view perhaps more representative of conservative high society. “But I liked her.”

A Complicated Marriage

She was born Maria da Diniz Concerção in Oporto, Portugal, on October 15, 1929. Her father was the scion of a minor Portuguese landowning family who grew cork and olives. Her mother was a beautiful German heiress from Hamburg. They had fallen in love at the University of Coimbra, the Cambridge of Portugal, but were not married at the time of their daughter’s birth. According to Victoire Schlumberger, they were never legally married, and they lived separately for long periods, all of which made growing up in pre-war, ultra-Catholic Portugal difficult for São, as she was nicknamed. She was raised mainly by her Portuguese grandmother, an iron-willed matriarch who “had difficulty accepting her as a grandchild,” says Victoire. “She was told terrible things that can hurt a child, things like ‘Your mother is not here, because she doesn’t want you.’ Which was not true.”

Like most members of the extremely private Schlumberger family, Victoire has always avoided publicity. She agreed to be interviewed for this article because she felt that her relationship with her mother has been unfairly represented by society gossips who had heard only one side of the story. She told me she had made a point of getting to know her maternal grandmother, Erna Schröder, whom São saw infrequently after Erna married another man. “My grandmother explained to me that ... it was a heartbreak when she had to leave her daughter to go and take care of her dying father in Hamburg,” says Victoire. “It was during the war, and she got stuck there.”

Eventually São’s father took her to live with him in a small village in central Portugal, where he had inherited property and built an olive-oil factory. He never married and, according to a family friend, “until his last days he said to São that she ruined his life.” (After his death, São gave his house to the local municipality to turn into a community center, and returned in triumph as a billionaire’s wife for the opening ceremony.)

At 10, São was sent to a boarding school run by nuns in Lisbon. In 1951 she graduated from the University of Lisbon with a degree in philosophy and history and enrolled in a three-month program in psychological testing at Columbia University, in New York. Upon returning to Lisbon, she took a counseling job at a government institution for juvenile delinquents, but she found it so depressing that she decided to give up psychology for a career in art. While studying at the Museu Nacional de Arte Antiga, she met Pedro Bessone Basto, a young man from a well-to-do family, who became so infatuated that he followed her on a trip to New York, where they were married and divorced in rapid succession. Back in Portugal, São was now not only the daughter of unmarried parents but also a divorcée, with little chance of ever rising in the sequestered society of a country where divorce was still illegal.

In 1961 the prestigious Lisbon-based Gulbenkian Foundation gave São a fellowship to research children’s programs in New York museums. In Manhattan, São told me, she was taken under the wing of Kay Lepercq, whose husband was the Schlumbergers’ investment banker. Paul Lepercq was concerned about Pierre, who had fallen into a deep depression after his first wife’s death. Two years later he was still having a hard time coping when Kay Lepercq called São and asked her to join them for dinner with him, thinking it would cheer him up. “It did,” says Victoire. Pierre proposed to São two months after they met. They were married on December 15, 1961, in Houston, the old Schlumberger way, without fuss or fanfare.

“The Schlumbergers are considered the top of all the Protestant families in France known as the H.S.P., or Haute Société Protestante,” says André Dunstetter, a Paris businessman and host. “But for them to show wealth, or to give a chic, brilliant party, is a sin. You know, they have butlers in white gloves serving boiled eggs.” The family’s roots can be traced back to 15th-century Alsace, the French region closest to Germany and a stronghold of Calvinist severity. Pierre’s grandfather Paul Schlumberger owned a textile-machine business and, according to Ken Auletta’s < of Story The Success: Corporate Art> “was a visionary with rocklike faith in science and in projects like the Suez Canal, in which he was an early investor.” Paul’s wife, Marguerite de Witt, was



Chris Martin's Candid Confession About Split from Gwyneth



Former Child Star Dies of Accidental Overdose

Powered By ZergNet

head of the International Woman Suffrage Alliance after the First World War. Paul and Marguerite had two sons, Conrad, a physicist, and Marcel, an engineer—Pierre's father.

In 1919 in Paris, Paul and his sons started a company to develop Conrad's theory about using electricity to explore the earth's subsurface. The process Conrad invented, wireline logging, is still the chief means of zeroing in on the location and depth of oil deposits all over the world. In 1940, when Hitler invaded France, the company moved its headquarters to Houston. In 1956, three years after his father's death, Pierre was named president of the newly formed Schlumberger Limited, which was incorporated in the tax haven of the Netherlands Antilles. In 1962 he took the company public; its initial stock-market value was nearly \$450 million. Twenty years later that number was about \$17 billion, and only three companies were worth more: AT&T, IBM, and Exxon.

The same year the company was listed on the New York Stock Exchange, to celebrate the birth of their son, Pierre surprised São with "the most incredible set of emeralds—the earrings, the necklace, the bracelet, the ring—that anyone had ever seen," to quote Dunstetter, who was living in Dallas then. Dunstetter recalls meeting São at a gallery opening there in 1962: "She was so incredibly beautiful, and when she arrived everyone whispered, 'That's São Schlumberger!' The crowd parted as if the queen were arriving in the Hall of Mirrors. She was the talk of Texas."

From the beginning, the vivacious, showy São seemed incapable of fitting into this obsessively discreet clan or getting along with her stepchildren, who were still grieving over the loss of their mother, Claire Schwob d'Hericourt, a reserved Frenchwoman from an old Jewish currency-trading family. Two of the children, Christiane and Jacques, were still living with their father in his Georgian-style mansion in River Oaks, which São promptly set about redecorating with the noted French architect Pierre Barbe. Pierre's cousin Dominique de Menil, the daughter of Conrad, and her husband, Jean de Menil, who were Houston's leading patrons and collectors of modern art, were cordial to São, but they never became intimate. Pierre himself was very set in his ways. São told a friend that the first time she made him a drink he said, "We have butlers to do that." His laconic manner became a running joke in Houston. One local lady who was seated beside him at a dinner party bet a friend that she could get him to say "more than two words." When she repeated that to Pierre over the appetizer, he told her, "You lost."

But even São could not lift his spirits. He continued to drink heavily, and, as one relative told Auletta, "Pierre was very fragile and lost his [psychological] balance." In May 1965, Auletta writes, "the family prevailed on Pierre to resign." Victoire, who was very close to her father, says he told her his version of this event years later. "Even with my mother, even with having a new baby, he was not recovering. He was very depressed.... [He knew that] he was not doing a good job anymore, and he wanted to retire. He planned to announce it at the next shareholders' meeting. But three days before that, his mother and sisters stabbed him in the back and announced at a special meeting they called that he was no longer president." According to Victoire, Marcel Schlumberger had left all of his shares in the company to his only son, and Pierre, out of a sense of fairness, had voluntarily divided his inheritance with his mother and two sisters. That was why he was so crushed when they forced him out. "From that day," says Victoire, "every relationship with his family was finished. When my father said no, it was no until the end. When his mother died, he didn't go to the funeral."

Spoiled Beyond Belief

For the rest of Pierre's life, he would indulge São's every whim and allow her every luxury, almost as if he were slapping his uptight Huguenot family in the face. He even allowed Victoire to be baptized a Catholic, with ex-king Umberto II of Italy and Maria Espirito Santo, whose family was the richest in Portugal, as her godparents. When a grand apartment at One Sutton Place South, in New York, came on the market in the early 60s, Pierre bought it for São. He also bought her Quinta do Vinagre, the former summer residence of the bishops of Lisbon, and installed a sculpture garden with works by Henry Moore and Beverly Pepper. "He never refused São anything," says Hubert de Givenchy, who recalls Pierre bringing her to his couture house and saying, "My wife is so beautiful, I want you to do your best for her." São told a friend that Pierre once said to her, "Didn't you wear that dress three weeks ago? Well, never do that again." Once, he gave her a 51-carat Golconda diamond ring in a brown paper bag.

Perhaps nothing could have upset his family more than the highly publicized ball he and São gave at Quinta do Vinagre in September 1968, which marked São's big push into international society. The Bolivian tin king Anténor Patiño and his ultra-chic wife, Beatriz, had already announced that they were giving a ball at their quinta in Portugal, and many felt that São was piggybacking on their party by giving hers that same weekend and inviting many of the same guests, some of whom she had never met. São had the well-connected Paris jeweler Yvi Larsen stay at Vinagre to help her organize the event, and the planning went on for three months. Pierre Barbe built a pavilion in the garden, and Valerian Rybar ordered two plane loads of gardenias from Holland to hang on the lattice walls. "On the morning of the ball, I looked out my window and saw a man putting more blossoms in the magnolia

trees,” recalls Larsen. “And then at the last minute the daughter of the Queen of Holland called and said she and her husband would attend, so we had to do the seating all over again.”

Some say that São made almost as many enemies as she did friends with her ball, starting with the socially powerful Beatriz Patiño, whose daughter had been married to the British financier Sir James Goldsmith. “São never made an effort over women,” says Florence Van der Kemp. “She was full of complexes, which handicapped her in a way. She always had an attitude that she was being patronized. She should have become a friend of Beatriz Patiño’s, but it was impossible for her.” Countess Jackie de Ravenel, who lived in Portugal at the time, adds, “São gave a hot-pants party and refused to invite Beatriz Patiño, because she said she was too old to wear hot pants. So that caused a tremendous row.”

Though São’s relations with other women were often prickly, most men found her irresistible. “She was ravishing,” says V.F. contributing editor Reinaldo Herrera. “She had this wonderful Rubenesque quality about her, with the most luminescent skin. She wasn’t a stick, and everyone around her was. She was like a luscious, ripe peach. And she was a serious person—she wasn’t one of those women who is always jumping up and down and trying to be the life of the party.”

One year after the ball, in 1969, Pierre had a stroke while taking a shower at Vinagre. São was in New York arranging for their son’s schooling, but she flew back immediately. “They found him in the bathroom, half dead,” says Yvi Larsen. “The Portuguese doctors said, ‘You better organize his funeral. There is nothing we can do.’ He was in a coma. But São had a doctor brought in from France.” Florence Van der Kemp adds, “We went to Portugal to be with her. She stayed 24 hours a day in the hospital with Pierre.” Victoire says that she was always told that her mother had saved her father’s life by having him flown to Paris for a brain operation. “The doctor said, ‘It’s 50-50. We don’t know if we’ll succeed or not.’ She said, ‘Well, it’s better to take the risk and try and save him than to just do nothing.’” To everyone’s amazement, Pierre emerged only moderately impaired physically, but he seemed even more withdrawn psychologically and totally dependent on São. “He adored her,” says Dunstetter. “He was really in love, love, love.” As their friends still say, and I often witnessed, Pierre’s eyes would literally light up when São entered a room and follow her every movement.

‘São took Paris very quickly,” says Princess Laure de Beauvau-Craon. “She made a splash. Hers was definitely one of the houses where people were happy to go.” The Schlumbergers bought the Hôtel de Luzy, their five-story mansion on the Rue Férou, near the Luxembourg Gardens, shortly before Pierre’s stroke. Once the home of Talleyrand’s mistress, it had 10 bedrooms, more than a dozen bathrooms, and a small enclosed garden which Rybar mirrored to make it look larger. When I met São, in 1974, they had been living in the house for only about a year, but she had already established herself as one of the city’s most prominent hostesses. “There were three queen bees—Marie-Hélène de Rothschild, Jacqueline de Ribes, and São,” says André Dunstetter. “It was still the old system in Paris; you had the dukes and duchesses, the chic people, a few foreigners—very few. But São loved to surround herself with new people, interesting people, young people—she was more interested in having fun than in having a socially glittering list.”

She also stood out for her extravagance. As Pierre Bergé notes, “When she gave a dinner for a hundred people, she always had wonderful wine, grand cru Bordeaux. People never do that. For small dinners, yes, but not for the big ones.” The Duchess of Orleans recalls “a marvelous Bordeaux of 1887. São said, ‘You like it?’ I said, ‘São, I only drink when I’m with you.’ The day after, I had six bottles of 1887. That was São, you see.”

In those days, as the editor of Interview, I frequently traveled to Paris with Andy Warhol and his manager, Fred Hughes. They were invited to dinner in all the best houses, but Fred explained that Paris society was very snobbish and that until people got to know me I would be asked only for drinks after dinner. “It’s called being a toothpick,” he said. São, seeing me arrive at 11 night after night, soon took it upon herself to tell hostesses that she would be bringing me for dinner in place of her husband, who was always invited but never went out. “A toothpick—please,” she told me. “The French are so ridiculous.”

With the help of Pierre’s money, São set about making herself a cultural force. She and Pierre gave \$1.7 million to complete the restoration of the king’s bedroom at Versailles, with its famous gold-and-silver embroidered bedcover and curtains. Robert Wilson met São in 1971, when he staged his first play in Paris, Deafman Glance. “Then I did A Letter for Queen Victoria. She was one of the patrons for that,” says Wilson. “And the next big one was Einstein on the Beach. São was great. I had lunch with her. I said, ‘Would you back it?’ She said, ‘Let me ask Pierre.’ Five minutes later she came back and said, ‘Yes, we will give you \$75,000.’” Wilson often stayed at Rue Férou for weeks at a time when he was working on a project in Paris, and he was one of the few who could extract more than a few words from Pierre. But even Wilson could not get Pierre to leave the house. “Pierre told me once,” Wilson recalls, “I don’t want to go outside. I’m afraid I’ll meet some of the family.”

All for Love

In the summer of 1975, on a trip to Ischia with her friends Alexander Liberman, the late editorial director of Condé Nast, and his wife, Tatiana, São met the man who would change the course of her life. Naguib Abdallah was a dashing 26-year-old Egyptian, with seductive green eyes, a beguiling smile, and an air of mystery about him. He introduced himself as Prince Naguib, wasn't working at the time, and had entrée to Europe's best nightclubs and casinos. According to Baroness Hélène de Ludinghausen, "Naguib comes from a good family. His father was a pasha, which was like a governor, before Nasser overthrew King Farouk."

When I reached Naguib in Cairo, after São's death, he told me he was "trading in oil with Lehman Brothers" and recalled how he and São met. He was in Ischia with his mother, staying in the same hotel as São, and one evening the Libermans got them all together for a drink. "And so we started," he said.

Deeda Blair told me, "São had invited me to go with her to Tangier after she met Naguib. She was enormously spirited, and there were telephone calls and bouquets of roses. She was someone who had come alive. One night there was a small dinner at York Castle, and everybody was sitting around the pool. Suddenly somebody stripped off their clothes and plunged in. The next thing I knew, São was taking off this stiff, yellow Madame Grès caftan and was in the pool. We then flew to Paris. It was the time of the collections, and São had invited me to stay with her. But after we collected the luggage and got in the car, she said, 'You're staying at the Ritz, aren't you?' Well, the next afternoon was Dior. São appeared late, hair not coiffed, with Naguib."

While many questioned the young Egyptian's motives, Yvi Larsen insists, "I assure you, Naguib was in love with São. I don't say it was an unselfish love, but he was in love with her. And oh, God, was she ever in love with him. She went to Pierre and said, 'What do you want me to do?' Who else does that? It was daring and honest."

André Dunstetter adds, "São told me that she said to Pierre, 'I'm ready to go if you don't want this. I don't want money or anything.' And Pierre said, 'No matter what you do, I don't care. The only thing I'm asking you is never to leave me. Please, never, never leave me.'"

"São changed my life," says Naguib. "I was going back to Cairo to start my career. That's why she wanted a divorce. She wanted to move to Cairo with me and buy a palace for us. But I was too young to think about marriage. And Pierre was grateful to me for not breaking up their marriage. So everything was settled. We did not have to hide the affair."

Even in a country where extramarital relationships are taken for granted, Pierre's indulgence of his wife's lover was considered extraordinary. Naguib accompanied São everywhere, was present at almost all of the Schlumbergers' dinner parties, and practically became part of their household. Robert Wilson says, "What was very touching about Pierre was that when Naguib came into the picture Pierre loved São so much that he could appreciate her having fun with this young guy. Pierre told me Naguib actually brought new life into the house." Wilson adds, "But it was really difficult for Victoire. She didn't say anything, but you could see in the face of this child that her mother with this guy—well, that was complicated for a kid that age."

Asked if she resented Naguib's presence, Victoire responds, "No, I didn't. My father was old, my mother was a woman, and he was accepting all of that."

Naguib has this to say: "Everything was very cool. Pierre always treated me as a privileged guest. I stayed with them in Clos Fiorentina every summer. I taught Paul-Albert to water-ski and took Victoire swimming. In Saint-Moritz, Pierre had his suite, I had my suite with São, and the children had their suite with the nanny."

Among the many gifts bestowed on Naguib was a spacious apartment on the elegant Rue de Bellechasse, decorated by the very grand Charles Sévigny with fine French furniture and Orientalist paintings. São went as far as to commission Harold Stevenson to paint a life-size portrait of Naguib reclining nude except for a lily covering his manhood. Victoire recalls, "All of [Naguib's] expenses were paid by my father. He had his suits handmade in London. Handmade shoes. All of it. Everything was paid.... He got \$5,000 a month in pocket money. My father was also paying his casino gambling debts."

Florence Van der Kemp remembers São asking to bring Naguib to a dinner at Versailles. "[My husband] Gerald said to me, 'For one and a half million dollars, she can bring an elephant.' Which is what Pierre had given Gerald [for the restoration of the king's bedroom]. So São came with Naguib, and I had some royal highnesses—Michel de Bourbon and Maria Pia of Savoy. I took him around and introduced him as Mr. Naguib. And São said, 'It's Prince!' I told her, 'São, he may be the prince of your heart, but he is no prince.'"

ne year into their affair, São gave Naguib a lavish party at Rue Férou for his 27th

O birthday. “The whole of Paris was there,” says Hélène de Ludinghausen. “As you walked in, you had São and Naguib receiving you in the first salon, and at the end of the library Pierre was receiving. The theme was Egypt, naturally, so the tablecloths were lamé, and the centerpieces were sphinxes, obelisks, and pyramids done in ice. I was sitting at a table with Jacqueline de Ribes, and suddenly we hear the trumpets of Aida, full blast. Everybody got up, half in a state of shock, and what do we see arriving? Four musclemen, bare-chested, with those funny little skirts like the pharaohs wear, and they’re carrying a palanquin on their shoulders, on which is a pyramid of chocolate—the birthday cake. Behind it, arm in arm, were Naguib and São. She looked fantastic, dressed like Nefertiti. She had a smile from one ear to the other, convinced of the magic and grandeur of the situation. And that is where São had something which is quite strange in a person as smart as she was: she believed in that Alice in Wonderland world and never saw the ridiculousness of herself in it. Here was a woman who read a lot, who was aware of everything going on politically, who followed opera and ballet, who had good judgment when it came to events but no judgment when it came to people.”

Three years later the affair was over—done in, São’s friends say, by Naguib’s never-ending gambling debts. “I was with them in the South of France,” says Wilson, “when Pierre finally said, ‘I’ve had it. We’re not going to pay any more of the gambling debts for him.’ São accepted it. She was the kind of person that once the door is closed it’s closed.”

According to Naguib, “People said these things because they were jealous of our great, stylish life. In those days, on the Côte d’Azur, gambling was part of the life. Everyone was going to the casino in Monte Carlo after dinner—Princess Ashraf, the Shah’s sister, all the friends were at the tables. I like to gamble. You could say it was a family tradition. My father used to gamble with King Farouk in Deauville and Biarritz. Sometimes I lost money, but money was not the issue. Money was never mentioned. My money, her money, Pierre’s money—it was there. Sometimes, when I won big, I would go to Van Cleef and get a present for São. We broke up like any couple does, after a certain time.”

Naguib went on to have a long relationship with a wealthy Milanese widow, and also had a son by a relative of the powerful Agnelli family.

The Merry Widow

If São was disappointed, she tried hard not to show it. She was still a lady of leisure with a rich husband who couldn’t go out. People said their annual income was in the neighborhood of \$30 million. São seemed to travel more than ever and express her opinions—particularly about other society ladies—more sharply than ever. Where many found Nan Kempner witty, São found her silly and didn’t hesitate to say so among friends. She took Anne Bass’s side when her husband, Sid, left her for the more popular Mercedes Kellogg, even though Mercedes had been a close friend. In 1981, I went on a trip to the Amazon with São and other members of MoMA’s International Council. On our last night in the Colombian frontier town of Leticia, the ladies compared jewelry they had bought in Rio de Janeiro and São Paulo. One had an amethyst necklace, another an aquamarine pin, a third a citrine ring. São remained silent until her *bête noire* on the trip, a mousy woman from San Francisco, said, “São, didn’t you buy anything?” São, who had had her entire jungle wardrobe made by Givenchy, snapped, “Yes, I bought a sapphire necklace, earrings, bracelet, and ring.” Then she added, “For my maid.”

A year later we traveled to Bangkok with Doris Duke, the Italian movie producer Franco Rossellini, and the Swiss art dealer Thomas Ammann, on a trip organized by former ambassador Francis Kellogg to celebrate the 200th anniversary of the Thai dynasty. São was up for everything, including a couple of sex shows in between the formal events hosted by Queen Sirikit at various royal palaces. But when we got to Phuket, São fainted for no apparent reason in the middle of a dinner given by the island’s governor. On her way back to Paris, via New York, she went to see a doctor. That afternoon we had lunch at costume jeweler Kenneth Jay Lane’s apartment, and São suggested that she and I walk part of the way back to the Carlyle. “I have something to tell you,” she said. “The doctor said I have Parkinson’s.”

Meanwhile, Pierre’s health continued to decline. On Christmas Eve 1984, at the Palace hotel in Saint-Moritz, he suffered a massive stroke during dinner with São, their two children, and two of the children from his first marriage. “He was having his traditional potato with caviar,” says Victoire. “He would have that every night we were at the hotel. For lunch he would have spaghetti carbonara and coffee ice cream. Paul-Albert had just told a story, and we were laughing. Suddenly my father’s head was on the table.”

Pierre hung on for another 14 months, the last 6 at the American Hospital in Paris. “I wanted to go to the hospital when they told me he was dying,” says Victoire. “But my governess, who was my second mummy, said, ‘No, it’s better if you don’t see him like this.’ I had a wonderful relationship with my father, very, very close. I now realize that was quite unusual. My brother, for example, didn’t have this relationship at all with my father. I would always say

to Paul-Albert, 'Go to him. Spend time with him. Watch the TV with him.' Because he was old and sick, he was taking a lot of medication, and he would just sit there, having his gin-and-tonic and watching TV. He was not a person who would come to you. You had to go to him."

Victoire's memories of her mother are of a different color: "Glamorous figure. Always a new dress. Two chauffeurs—night chauffeur, day chauffeur. Going out to parties. La femme fatale. She was the most beautiful woman in Paris for me as a child."

Several family friends tell a story about Victoire when she was 10 or 11. It seems that some pieces of São's jewelry were missing. Convinced that it had to be an inside job, she hired a detective, who questioned everyone on the staff as well as houseguests, including Wilson. A few days later the case was solved. As Wilson recalls, "São told me that she had walked down the hallway past Victoire's room, and there was Victoire standing in front of the mirror with the jewelry on. Victoire always wanted to be her mother. It's so touching."

According to Victoire, she took a single piece of costume jewelry, a necklace, to try on and then was afraid to return it. But when her mother brought it up at dinner, she immediately admitted that she had it. "I didn't want the servants to get in trouble," she says.

The reading of Pierre's will came as a shock to São. He left most of his estate to Paul-Albert, who was then 24, and Victoire, who was 17, with the proviso that São would have the use of the property from their marriage—including the residences in Paris, Cap-Ferrat, and Portugal—until she died. "That meant she would keep the same lifestyle until she died, but nothing belonged to her," explains Victoire. "If she wanted to sell anything or do anything with the estate, she had to ask her children. And that, for my mother, was unbearable. She didn't accept it at all."

According to Patrice Calmettes, who by then had taken the place of Naguib in São's affections, she called him in dismay and said the lawyers had told her, "Madam, you have your jewels, and that's it."

To complicate matters further, Pierre left little more than their previously established trusts to his five older children, on the grounds that they had inherited from his mother, who had left Paul-Albert and Victoire considerably less. São's stepchildren threatened to sue her and her children, who were already at odds among themselves over the terms of the will. After nearly four years of legal wrangling, and with one of the older daughters, Catherine Schlumberger Jones, near death from cancer, the family finally reached a settlement in 1989. The stepchildren received the proceeds from the sale of the house in Cap-Ferrat—where São had planned to retire—part of the art collection, and some of their father's investment portfolios. Paul-Albert and Victoire took the Portuguese property and agreed to share the rest of the estate, including the Paris house, with São. According to Victoire, her mother got 75 percent. São also kept 100 percent of her jewelry. But the bitterness remained, especially between São and Victoire. Paul-Albert, who married Aldelinda Poniatowski, a cousin of the former French minister of the interior, in 1991, was caught in the middle. "He was tortured by what was going on between São and Victoire," says Aldelinda.

Rue Férou was put on the market, and São casually turned down an offer of more than \$20 million from an American friend of André Dunstetter's. Nevertheless, she went ahead and paid \$9 million for an apartment overlooking the Eiffel Tower, which had been the residence of the Moroccan decorator Alberto Pinto until it had been destroyed by a fire a year earlier. After spending at least \$1 million to turn it into a minimalist "loft," she changed her mind and decided to hire Gabhan O'Keeffe, who had decorated a suite of rooms for her friend Princess Gloria von Thurn und Taxis in her palace in Bavaria. Soon carpets were being woven in Bangkok, fabrics were being designed in Venice, and craftsmen from London were stippling the walls with feathers.

Characteristically, São, now entering her 60s, found a way to turn a distressing situation into another occasion for grandiose fantasy. To a degree she was encouraged in this by Patrice Calmettes, whose love of luxury matched hers. She took Barbara Hutton's house in Tangier so that she and Patrice could spend a summer together, and she would have fits of jealousy over his close friendships with Diana Ross and the aging Marlene Dietrich. "She was very tough with me sometimes," says Calmettes, who also remembers how vulnerable she could be. "On a trip to Florence, she told me she had Parkinson's and asked me if I minded. I said, 'No, not at all. I will stay close to you until the end.'"

The first sign that São's overspending was catching up with her was the announcement of an auction of several hundred lots of her best French furniture at Sotheby's in Monaco in 1992. The sale brought in about \$4 million. She had also given Sotheby's a nude by Bonnard to sell, hoping it would fetch at least \$1 million, but she finally had to settle for \$277,500 at Christie's in New York in 1993. In the meantime the Paris real-estate market was collapsing, and the house on Rue Férou remained unsold. In 1995 she lent it to the then struggling John Galiano for one of his first fashion shows. Eventually the Austrian financier Wolfgang Flöttl made "a very good offer" on the house,

according to Victoire, but he withdrew it at the last minute.

One day in early 1996, São called her daughter and invited her to lunch. Victoire recalls that her mother said she was “desperate” because her bank was calling in a loan for several million dollars. She wanted Victoire to deposit money in an account for her so that the bank would extend the line of credit until she could sell some jewelry. “And I said, ‘We gave you all the money.... That was only six years ago. Daddy was one of the richest people in the world. How can it be possible that you’re in this situation?’” That night Victoire consulted with her longtime companion, who told her that, since her mother was clearly financially irresponsible, and probably being taken advantage of, the only thing to do was to go to court and ask for an order of protection. “My mother thought I was going against her, but I was only trying to help her.”

In June of that year, the luxury-goods tycoon François Pinault offered about \$9 million for Rue Férou but pulled out three days before the scheduled closing. In August he came back with a bid of nearly \$7 million, which São rejected. A few months later she was ready to accept a slightly higher price from the Arabian fashion plate Mouna al-Ayoub, but Victoire refused to go along, and São sued her. Paul-Albert was out of the picture by then, because he had sold his share to his sister after losing most of his money in unwise investments in Portugal. Finally, because of the ongoing litigation, they were forced to sell the house at public auction. It went for almost \$10 million to the French singer Jean-Jacques Goldman.

While Victoire’s petition made its way through the French judicial system, her brother’s life continued to disintegrate. Victoire had two children with her companion and restored the Portuguese quinta to its former splendor; Paul-Albert, who had been divorced from Aldelinda for several years, attempted suicide in 2001. In 2002 the Supreme Court of France rejected Victoire’s petition, but São’s victory was overshadowed by the death of Paul-Albert at age 39, of testicular cancer that had been diagnosed too late. “I could have gone on with the legal process,” says Victoire, “but Paul died, and I said, ‘Now let’s stop.’ Going through all these trials trying to protect her was not working. We just had to talk. I had to make her understand that I was not the enemy. I was her daughter.”

Reduced Means

São continued to play the hostess, but the parties became smaller, less frequent, and less grand. She never really worked her way out of her financial difficulties, but she never complained about that or the illness that confined her to a wheelchair, her muscles frozen but her mind intact. One by one, the faithful servants disappeared—including Sebastian, her butler of 30 years—and the high-society visitors dwindled. The Duchess of Orleans still came for tea, and the former U.N. secretary-general Javier Pérez de Cuéllar and his wife, Marcela, occasionally took her to lunch at the Ritz. Nicholas Dadeshkeliiani, a Svan prince from Georgia who had been a close friend for years, was a constant presence, as was Patrice Calmettes.

São took occasional calls from Naguib, but she told him she preferred not to have him see her in such bad condition. One day in 2004, Naguib says, she changed her mind all of a sudden and told him to come to dinner. “Sao told me that night, ‘We had it all—the love, the money, the glamour.’ She was fabulous. You know, her favorite expression was ‘The sky’s the limit.’ But I told her once what Thomas Mann said: For the leaves to touch the sky, the roots must reach to hell. Poor São. She had the most terrible time for years and years.”

Shortly before Christmas 2005, São fell and fractured a hip. After that, Victoire began spending half of her time in Paris with her mother, often with her companion and their children. São adored her grandchildren, and once said of the younger, “She’s very pretty, very smart, and very tough—like me.”

In October 2006, I flew to Paris for the lunch Victoire had organized for São’s 77th birthday. There were only two other guests, Hélène de Ludinghausen and Gabhan O’Keeffe. Nicholas Dadeshkeliiani was away on business, and Patrice Calmettes, who did not get along with Victoire, had arranged to have dinner alone with São that evening. “I think Victoire was jealous of me, because of my intimacy with her mother,” he says.

O’Keeffe brought São her favorite pastel-colored macaroons from La Durée. His once outrageous décor had mellowed into a period piece, a kind of monument to late-20th-century excess. Salvador Dalí’s portrait of São still hung in the entrance hall, though the image of a pretty blonde lady adrift in a desert strewn with bones seemed more prophetic than surreal. Andy Warhol’s pink, purple, and green silkscreened portraits still dominated one corner of the grand salon, and in the library, where a curt Russian nurse offered us drinks, was the familiar, life-size photograph by Gerald Incandela of São in a Christian Lacroix ball gown taken in the 1980s. When lunch was announced, São insisted on getting out of her wheelchair and, with some help, walking to the table.

There was something almost noble about the way she handled her disability. She had never stopped dressing up for company, and that day she was wearing a gold lace jacket from

Chanel couture, gold chiffon pants, a strand of golden pearls, and rose silk pumps with ribbons tied around her ankles. “São, your shoes are dee-vine,” O’Keeffe exclaimed. “Yes, people always comment on my shoes,” she responded with difficulty. As Ludinghausen launched into a description of her recent trip to St. Petersburg, “for the re-burial of the last czar’s mother,” São listened intently. But her own comments were few and far between. “I wish I could see the new Museum of Modern Art in New York,” she said at one point. As always, she was up on current events, and she had lost none of her bite. When a woman she had never liked was mentioned, she lifted her head from her lobster in cognac sauce and snapped, “She’s no good.”

I returned the next day to interview her. She was eager to talk but didn’t want her picture taken. Victoire, looking trim at 38 in a proper Chanel suit, took me to her mother, then left to do errands. “It looks like you’re getting along with her,” I said to São. “Looks like,” she repeated dryly. Inevitably, Andy Warhol came up. I remarked that it was astounding to think that critics now say he was as important as Picasso. “Andy was better than Picasso,” she said, one slow word at a time. “I always said that. Everything that is happening now comes from him. And I am the one who protected Andy in Paris. I protected him from the beginning.” After a long pause, she added, “I’m keeping my Picasso.”

Without prompting, she brought up the affair that many of her friends still consider her biggest mistake. “The fact that I had that affair with Naguib was a very good thing,” she said. “I don’t mean the person himself. But if I didn’t have that experience I would not have had ... “

She struggled to find the word, so I said, “You mean with him you found true love?”

“Yes—if one could know what true love is.”

“Weren’t you in love with Pierre?”

“I was overwhelmed by him. It’s such a pity that he was a zero in bed after the stroke.”

I told her that I had seen Naguib the year before at the Venice Biennale with a new lady friend, a rich Mexican art collector. I asked São if she ever had any desire to see Naguib again.

“No.”

São Schlumberger died on August 15, 2007. Paris was empty, as it always is at that time of year, so there were only six people at her funeral, in the Church of Saint-Pierre du Gros Caillou: Victoire, the Duke of Orleans, André Dunstetter, Nicholas Dadeshkeliani, the graphic artist Philippe Morillon, and Maria, São’s last personal maid.

Although São had made provisions for Sebastian and Maria in her last will, written in late 2005, she had been too infirm to sign it after her fall. She had been planning to leave one-half of her estate for the establishment of a foundation for young artists, a portion to a handful of close friends, and the remainder to Victoire. As it turned out, Victoire inherited everything.

On September 25, 2007, some 70 friends attended a memorial organized by Ludinghausen and Dunstetter. “It was very nice, but small—just the faithful ones,” says Dadeshkeliani. The costs were covered by Prince Mubarak al-Sabah, a nephew of the Emir of Kuwait. The former Empress of Iran, Farah Pahlavi, sent a magnificent white bouquet, as did the Friends of Versailles and the Friends of the Centre Pompidou. There were three notable absences. Victoire chose not to attend, Patrice Calmettes says he was not notified, and Naguib Abdallah arrived in Paris the day after, having mixed up the dates.

The Avenue Charles Floquet apartment was sold in June 2009 to a nephew of the Emir of Qatar, for an undisclosed sum. The sale was arranged by Alberto Pinto, the decorator who had lived there before, and who has been commissioned to redecorate it—he has already ripped out Gabhan O’Keeffe’s Pop-Baroque fantasy. Pinto is also said to be re-doing the Hôtel Lambert, on Île Saint-Louis, the former residence of São’s great rival, Marie-Hélène de Rothschild, for the Emir of Qatar himself. Victoire sold the Dalí portrait of her mother at Sotheby’s, but she has kept the Warhol. She has restored Vinagre, the Portuguese estate where São gave her grand ball in 1968, and where Pierre Schlumberger had his near-fatal stroke a year later. She told me that she now regrets not having attended her mother’s memorial service in Paris, admitting, “I was bad about that, I must say.”

Bob Colacello is a Vanity Fair special correspondent.

33

JEAN ARP

1886 - 1966

Nez-moustache, nez-bouche

Oil and gold paint on card laid down board

12¼ by 9 in.; 31 by 23 cm

Executed in 1924.

\$ 400,000-600,000

PROVENANCE

Paul Eluard, Paris (acquired from the artist)

Sir Roland Penrose, London (acquired from the above)

B.C. Holland, Chicago

Jean Chauvelin, Paris

Private Collection, Europe (acquired from the above in 1974 and sold:
Sotheby's, London, June 28, 2000, lot 195)

Acquired at the above sale by the present owner

EXHIBITED

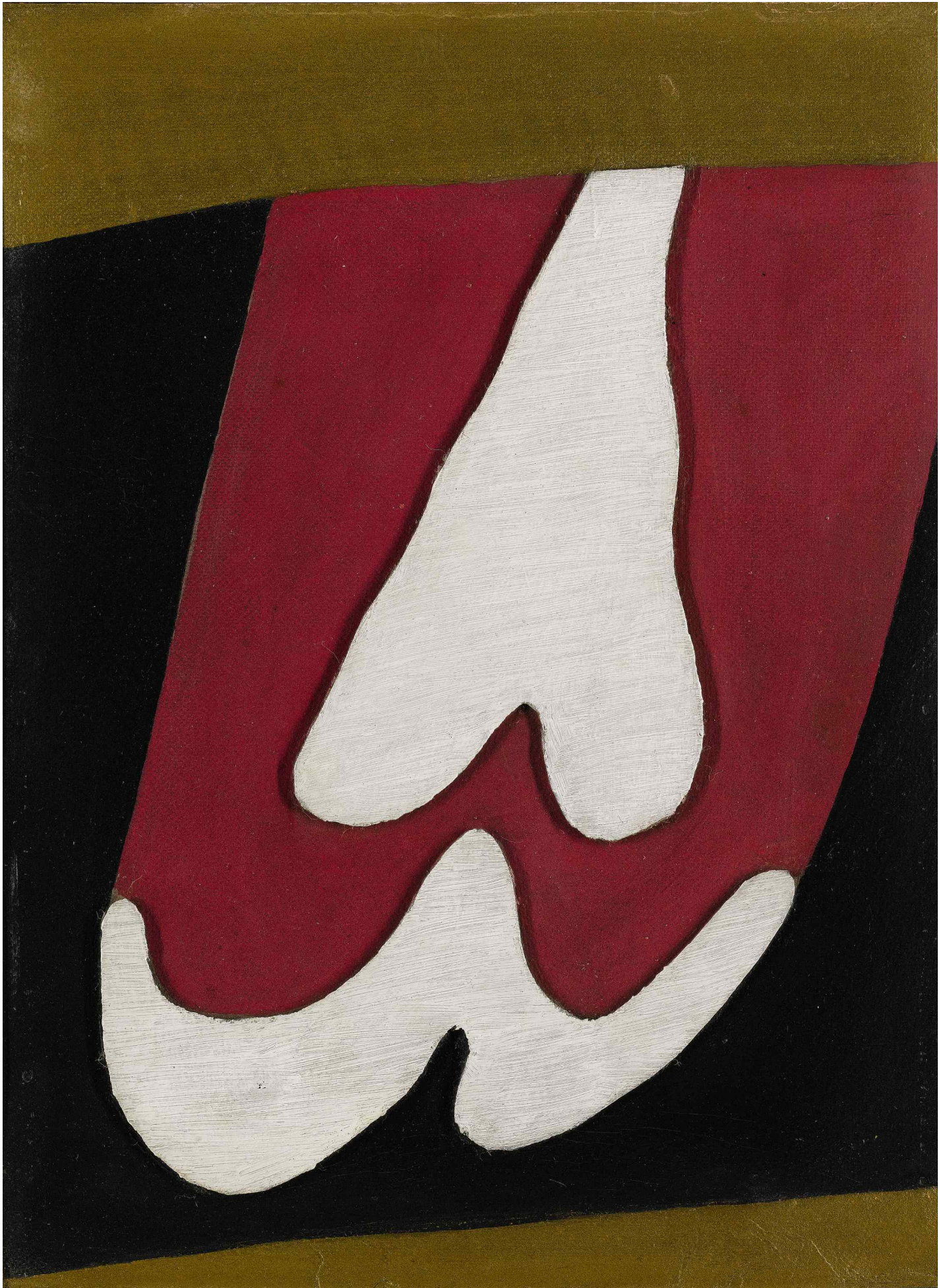
Basel, Kunstmuseum, *Schwitters Arp*, 2004

LITERATURE

Walter Kem, 'Hans Arp', in *Das Neue Frankfurt*, Frankfurt, no. 8, 1930, vol. IV,
no. 36 (titled *Tête-nez-moustache*)

Bernd Rau, *Hans Arp, Die Reliefs Œuvre-Katalog*, Stuttgart, 1981, no. 110,
illustrated p. 59

The Surrealist and the Photographer: Roland Penrose and Lee Miller (exhibition
catalogue), Dean Gallery & The Scottish National Gallery of Modern Art,
Edinburgh, 2001, listed p. 113





In 1925 Arp arrived in Paris and took a studio neighbouring those of Max Ernst and Joan Miró in the Villa des Fusains at 22 rue Tourlaque. Little over a year later he created *Nez-moustache, nez-bouche* which is an exceptional example of the painted reliefs he executed amidst the avant-garde artists of Montmartre. Michel Seuphor suggests that whilst “Arp had at this point associated himself with the Surrealist movement” it coincided with the moment when “his reliefs approached their most perfect” (M. Seuphor, *op. cit.*, Stuttgart, 1981, p. xxiv). In Paris Arp submersed himself in work; creating highly inventive reliefs that possessed a potent biomorphic visual idiom which had evolved from his earlier, Dadaist, imagery. The voluptuous white form, central to the present work, is a particularly important motif that frequently occurred in his reliefs from the 1920s. Arp sometimes defined this silhouette as a pair of lips or a moustache. *Nez-moustache, nez-bouche*’s overlapping contours and pools of color transcend anatomical classification and embody Arp’s sensuous aesthetic.

Arp’s involvement with the Surrealist group had grown through his acquaintance

with André Breton, the poet and *de-facto* leader of the Surrealists in Paris. Initially associated to the Zurich Dada group, working alongside Tristan Tzara and Sophie Täuber, Arp’s pioneering work became known to Breton, and along with other promising artists and writers he was induced to relocate to Paris. Commenting on Arp’s position between these two important groups Eric Robertson writes: “Arp was without doubt the most creative, and the most introspective, of the Zurich group. According to Huelsenbeck [the Dada poet], “he only cared about the revolutionary implications of our artistic activities and hence of art in general”. Of these “revolutionary implications”, perhaps the most significant was the rejection of traditional painting styles and techniques. Arp shunned not only figurative illusionism, but even the medium of oil on canvas, evolving instead at an early stage what became constants of his mature work: semi-abstract biomorphic drawings and painted wooden reliefs in a heavily restricted palette, inhabited by a personal cosmogony of bottles, navel, torsos and heads” (E. Robertson, *Arp: Painter, Poet, Sculptor*, New Haven & London, 2006, pp. 70-71).

Top left
JEAN ARP
*Torse tenant par la bride
une tête de cheval*, 1925,
sold: Sotheby’s, New York,
November 6, 2013, lot 3,
\$3,861,000

Top right
JEAN ARP,
Sans titre, 1926, sold:
Sotheby’s, London,
February 5, 2013, lot 53,
\$603,083

Opposite page
Jean Arp wearing a naval-
monocle, circa 1928



BEN NICHOLSON

1894 - 1982

Aug 62 (Valle Maggia)

Signed and titled on the reverse

Oil on incised board

20 by 21¼ in.; 50.8 by 53.9 cm

Executed in August 1962.

\$ 180,000-250,000

PROVENANCE

Marlborough Fine Art Ltd., London

São Schlumberger

Thence by descent to the present owner

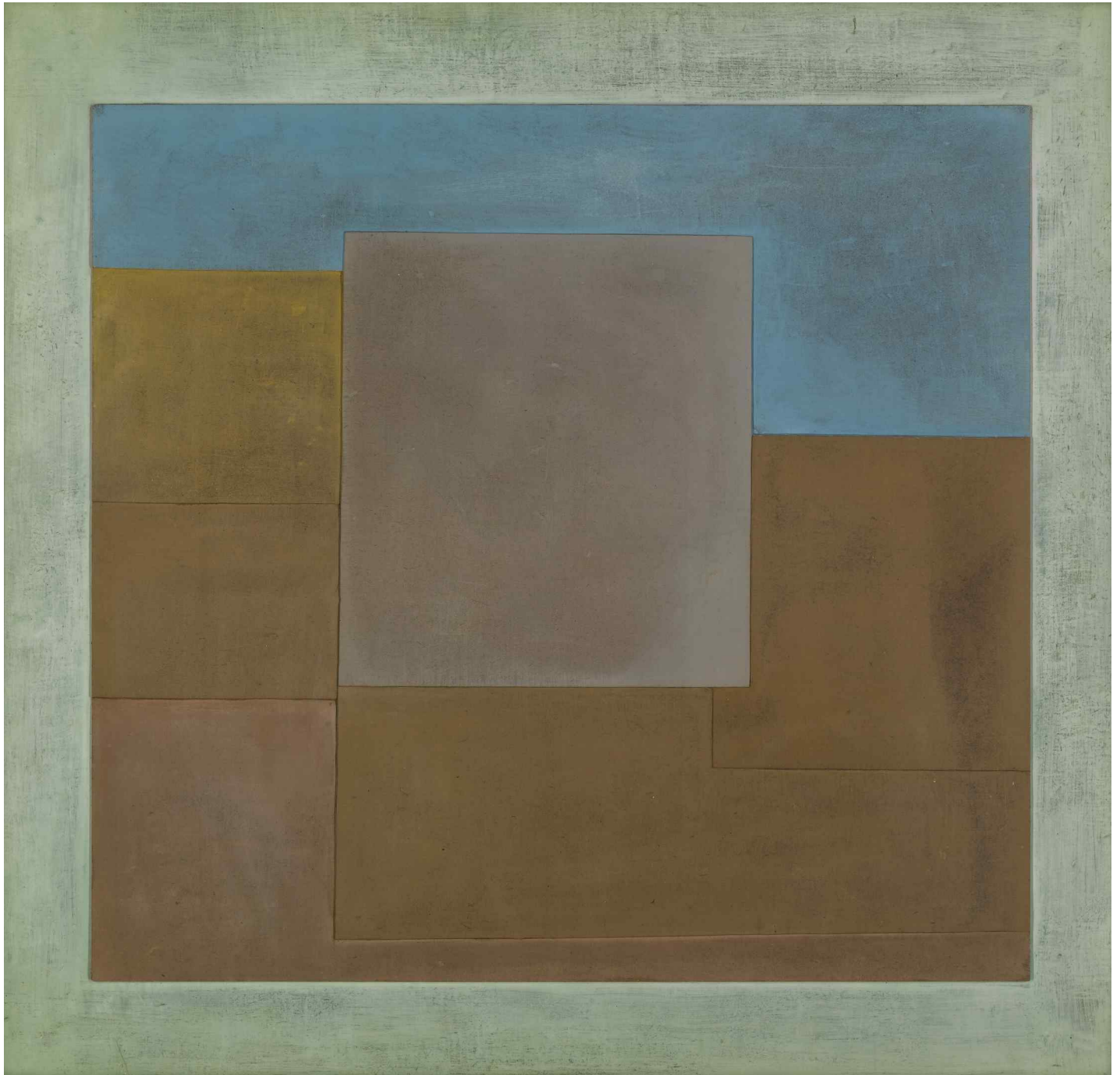
In 1958 Ben Nicholson left St. Ives, the Cornish fishing town and artists' colony which had been his home in Britain for over twenty years, for Ticino, the southern-most canton in Switzerland. The move occasioned a remarkably productive period for Nicholson and, as Norman Reid notes, his work took on a new range and confidence: "The uncompromising breadth and statement which had informed the major works of the thirties, and which had not been so evident in the more generally linear works of the forties and early fifties, returned to his art. [...] The works of this period rely less upon the tension of Nicholson's line and the elegance of his composition and more upon his ability to concentrate experience in the discovery of form. [...] They convey the essence of landscapes as the artist has experienced them and their mood as he has recalled it" (Norman Reid, 'Introduction' in *Ben Nicholson* (exhibition catalogue), The Tate Gallery, London, 1969, pp. 53-55).

The present work epitomizes the mature, balanced style of the artist's 1960s work. In *AUG 62 (Valle Maggia)*, Nicholson's abiding preoccupation with the natural world and his joy in his new surroundings is evident. He revels in the use of naturalistic color, rare for an ambitious abstract work at the time. Nicholson saw colors as revealed in the qualities of a particular light and in the present work he particularizes the vital transition between the strip of blue, a block of silvery-grey and the richer levels beneath, as if one's gaze had changed focus between light over water and light over land.

The new home environment and Nicholson's more extensive travel program had made their mark on his art of the period and, as is the case for the present work, many works refer to a particular place in their subtitles. At times it is a specific form or relationship of forms the words refer to; more often they indicate a broader response, to space, mass, light. As Nicholson himself expressed at the time of his move: "The landscape is superb, especially in winter and when seen from the changing levels of the mountain side - the persistent sunlight, the bare trees seen against a translucent lake, the hard, rounded forms of the snow-topped mountains, and perhaps with a late evening moon rising beyond in a pale, cerulean sky - is entirely magical and with the kind of visual poetry which I would like to find in my paintings" (S. A. Nash, *Ben Nicholson Fifty Years of his Art* (exhibition catalogue), Albright-Knox Art Gallery, New York, p. 38).



Jean Baptiste Camille Corot, *The Castle of St. Angelo*, Rome, circa 1825, Musée des Beaux-Arts, Lille, France



35

BARBARA HEPWORTH

1903 - 1975

Coré

Serravezza marble
Height: 29.5 in; 75 cm

Carved in 1955-56.

This work will be included in the forthcoming catalogue raisonné being prepared by Sophie Bowness.

\$ 800,000-1,200,000

PROVENANCE

Marlborough-Gerson Gallery Inc., New York (acquired from the artist)

São Schlumberger (acquired from the above)

Thence by descent to the present owner

EXHIBITED

London, Gimpel Fils, *Recent Works by Barbara Hepworth*, 1956, no. 8 of sculpture section

Antwerp, 4th Middelheim Biennale, 1957, no. 371

Leeds, Leeds City Art Gallery, *Modern Sculpture: Kenneth Armitage, Ralph Brown, Barbara Hepworth, Henry Moore, Leslie Thornton*, 1958, no. 31

Sao Paulo Bienal, *Barbara Hepworth*, 1959 (and travelling throughout South America until Nov 1960)

London, Whitechapel Art Gallery, *Barbara Hepworth: An Exhibition of Sculpture from 1952-62*, 1962, no. 16, illustrated in the catalogue

Zurich, Gimpel Hanover Gallery & Gimpel Fils, London, *Barbara Hepworth: Sculpture and Drawings*, 1963-64, no. 4a, illustrated in the catalogue

New York, Marlborough-Gerson Gallery, *The English Eye*, 1965, no. 27, illustrated in the catalogue

LITERATURE

Michel Seuphor, *The Sculpture of This Century*, New York, 1960, p. 280

J.P. Hodin, *Barbara Hepworth*, London 1961, with a catalogue of works by Alan Bowness, no. 208, illustrated

Abraham Marie Hammacher, *Barbara Hepworth*, London, 1968, illustrated p. 122

Barbara Hepworth, *A Pictorial Autobiography*, New York, 1970, illustrated pl. 194

Sophie Bowness (ed.), *Barbara Hepworth. The Plasters. The Gift to Wakefield*, Farnham, 2011, illustrated p. 108





Far left
ANISH KAPOOR
Untitled, 1999, alabaster,
sold: Sotheby's, New York,
November 14, 2007, lot 27



Left
BARBARA HEPWORTH
Curved Form (Delphi),
1955, Guarea wood, string
and painted interior, Ulster
Museum, Belfast

Opposite page
Hepworth working on the
plaster *Coré*, circa 1960.

Hepworth's *Coré* is an elegant marble form, beautifully illustrating her mastery of the medium. Carving was the artist's predominant form of artistic expression and the method through which she produced her most celebrated works. As early as 1932, Hepworth declared her passion for carving: "The sculptor carves because he must. He needs the concrete form of stone and wood for the expression of his idea and experience, and when the idea forms the material is found at once. [...] I have always preferred direct carving to modelling because I like the resistance of the hard material and feel happier working that way. Carving is more adapted to the expression of the accumulative idea of experience and clay to the visual attitude. An idea for carving must be clearly formed before starting and sustained during the long process of working; also, there are all the beauties of several hundreds of different stones and woods, and the idea must be in harmony with the qualities of each one carved; that harmony comes with the discovery of the most direct way of carving each material according to its nature" (B. Hepworth, "The Sculptor carves because he must", in *The Studio*, London, vol. 104, December 1932, p. 332).

The title and form of *Coré* reflect the influence of Hepworth's visit to Greece the previous year. The trip had been arranged by her friend Margaret Gardiner as a respite from the exhaustion she was experiencing following the death of her son Paul the previous year and the frenetic preparations for her Whitechapel retrospective. Hepworth was immediately drawn to the landscape, writing "In Greece the inspiration was fantastic. I ran up the hills like a hare, with my notebook, to get there first and have the impact of solitude" (quoted in *Barbara Hepworth. A Retrospective* (exhibition catalogue), Tate Gallery, Liverpool, 1994, p. 98). Initially this led to a series of sculptures in hardwood, such as *Corinthos* or *Delphi* that explored her reaction to the landscape of Greece, but her notebooks and records suggest she had been equally impressed by the historical and cultural sites they had visited as part of the cruise. *Coré* makes a specific allusion to the ancient Greek 'Kore' (or 'korai' in the plural) – sixth century freestanding sculptures of young women that are the female counterpart to the kouros statues. 'Coré' is the French name for these figures. She was known to have a postcard of a marble kouros

torso in the Louvre and the parallels between the form and her own explorations of the standing figure motif evidently intrigued her. Significantly, having used hardwood for her earlier Greece-inspired works, in *Coré* she returned to the quintessentially classical marble to articulate her experience of Greece. However, whilst she used a traditional material, her reinterpretation of the ancient model reflects her continued exploration of the possibilities of non-representational and abstract shapes. As Matthew Gale and Chris Stephens discuss, "Hepworth's reference to that source is typically elliptical as the rigid verticality of the Archaic figures is in contrast to the organic curves of her work. However, she adopted the same material as her ancient predecessors and the concave circle on the right-hand side and the crescent on the left of *Coré* may be seen as schematic signifiers for the face" (M. Gale & C. Stephens, *Barbara Hepworth*, London, 1999, p. 145).

In 1960 Hepworth cast an edition of *Coré* in bronze, one of which is now in the Tate Collection at the Barbara Hepworth Museum in St. Ives.



36

HENRI MATISSE

1869 - 1954

Nu debout

Signed *H. Matisse* and dated *51* (lower right)
Charcoal on paper
25⅞ by 19¾ in.; 65 by 50.1 cm

Drawn in 1951.

\$ 300,000-500,000

PROVENANCE

M. Knoedler & Co., New York

Pierre Schlumberger (acquired from the above *circa* 1959)

Thence by descent to the present owner

LITERATURE

Louis Aragon, *Henri Matisse, A Novel*, vol. II, New York, 1972, no. 193,
illustrated p. 237 (titled *La Platane*)

Matisse established a permanent residence in the Place Charles-Félix in Nice in 1921. Attracted to the rich atmosphere of this coastal town, the artist spent much of the subsequent decades here, producing some of the most iconic works of his career. Though images of the resort town and ocean beyond are occasionally visible in these works, often through an open window, Matisse often chose to portray his models indoors. The intimacy of this arrangement allowed the artist to focus on the human form, depicting a number of female models who sat for him. *Nu debout* is a beautifully sensual example of Matisse's drawings of nudes, and displays Matisse's singular ability to capture his model in a natural, casual pose, while at the same time depicting her with a great sense of elegance and grace.

Throughout the 1930s, 1940s and early 1950s Matisse drew obsessively, producing numerous works on paper using a variety of materials, but favoring two in particular – charcoal and ink. Ink, applied using either a brush or pen, was used to depict a variety of subjects from nudes and portraits to still-lives, while charcoal was almost exclusively employed to depict the female figure. Matisse fully exploited the qualities of both techniques and produced many remarkable images; however it was with charcoal that he created the definitive works on paper of his career.

Dissimilar though they were, these two techniques were inter-related in practice. In his article *Notes d'un peintre sur son dessin* published in 1939, Matisse described the advantages of these different media: "the [ink] drawings are always preceded by studies made in a less rigorous medium than pure line, such as charcoal or stump drawing, which allows me to consider simultaneously the character of the model, her human expression, the quality of surrounding light, the atmosphere and all that can only be expressed by drawing." In the charcoal drawings he established "the lines or the special values distributed over the whole canvas or paper and which forms its orchestration, its architecture" (quoted in Jack Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 130-132).



Henri Matisse and his model at the Villa
d'Alesia, Paris, 1939



37

MAX ERNST

1891 - 1976

Ohne Titel

Oil on panel

39³/₈ by 31¹/₄ in.; 100 by 79.5 cm

Painted in 1960.

\$ 700,000-1,000,000

PROVENANCE

Alexander Iolas, New York

Pierre Schlumberger

Pierre-Marcel Schlumberger

Acquired from the above by the present owner in 1989

LITERATURE

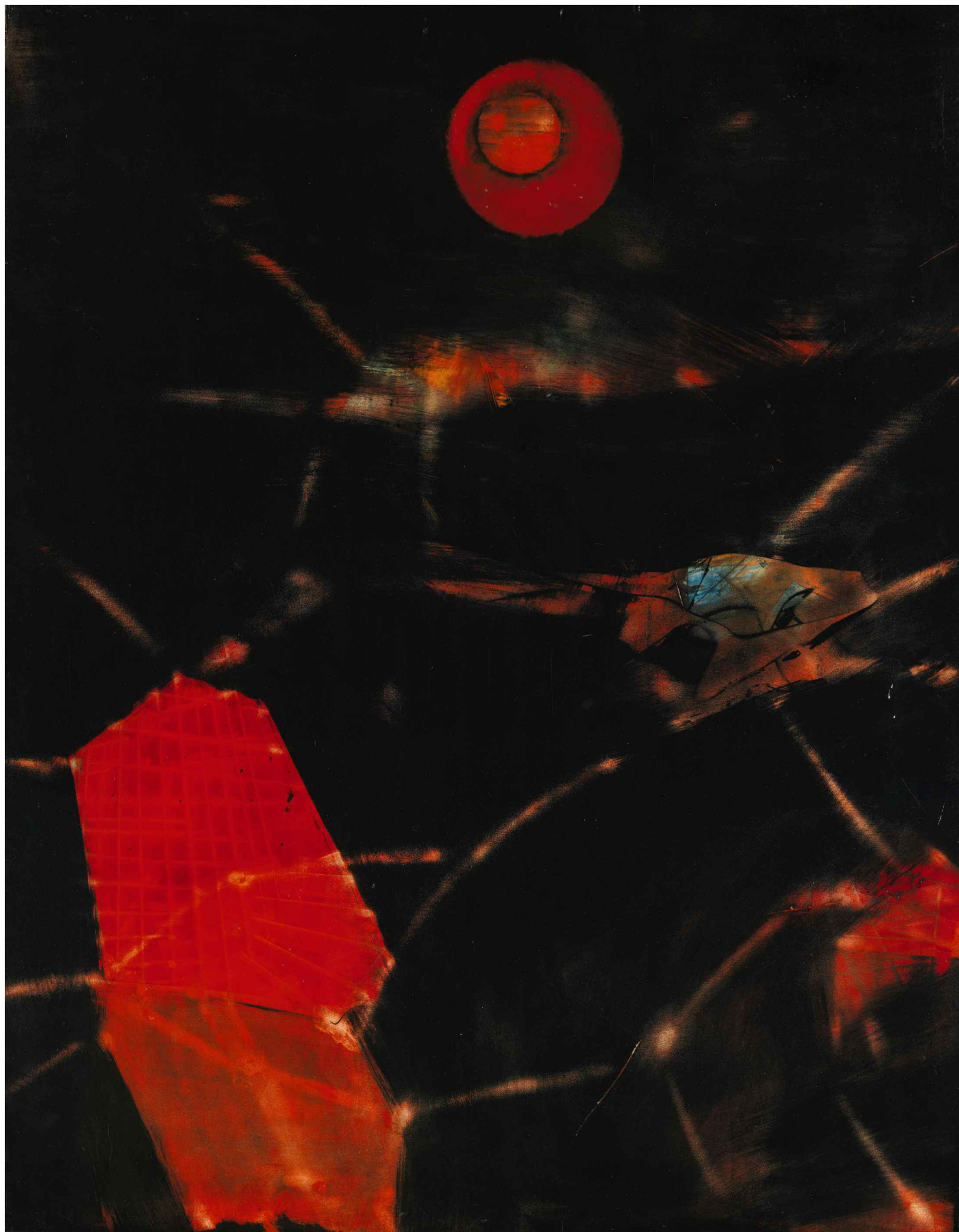
Werner Spies, *Max Ernst Oeuvre-Katalog, Werke 1954-1963*, Cologne, 1998, no. 3510, illustrated p. 238

A highly abstracted vision of an orb evaporating into a kaleidoscopic haze is the subject of Ernst's richly painted composition from 1960. This untitled composition was completed around the time Ernst settled down in France after an intermittent, decade-long hiatus in Arizona with Dorothea Tanning. The fantastic quality and the opulence of color Ernst witnessed in the mountains and deserts of the American West during the 1940s and early 1950s made a strong impression on him, and he continued to incorporate the aesthetic of desert moonrises and sunsets in the compositions completed after he returned to France. The works that he completed during these years evidence the artist's renewed optimism triggered by Europe's post-war recovery, and the present work can be interpreted in this spirit.

In this richly colorful composition, Ernst employed the technique of *grattage* that he had created during the early days of the Surrealist movement. This process is most evident near the sharp edges delineating where the palette knife had smoothed and scraped the wet paint, sometimes revealing a darker color beneath the top layer of pigment. As is the case for the present work, Ernst's paintings of the post-war era exhibited a stylistic duality of composition and disintegration - a suitable metaphor for the times. According to Werner Spies, his mood during this period "was an ambivalent one, which [Ernst] paraphrased as follows: 'From "The Age of Anxiety" to "The Childhood of Art" only half a rotation of the orthochromatic wheel is required. Between the "Massacre of the Innocents" and "Stepping Through the Looking-Glass" lies an interval merely of one luminous night' ... Ernst remained true to his early decision to strive for a symbolic painting in which open questions, and hence the unfathomable obscurity of existence, took precedence over simplistic positivist explanations and definitive stylistic results" (Spies, *Max Ernst, A Retrospective* (exhibition catalogue), London, 1991, p. 252).



Max Ernst in Sedona, Arizona in the 1950s



38

PABLO PICASSO

1881 - 1973

Baigneuse au ballon

Signed *Picasso* and dated *13 Aout 1929* (lower right)

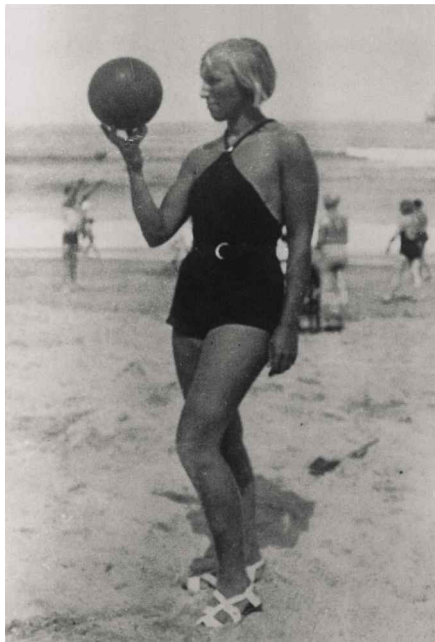
Pen and ink on paper

13¼ by 9¾ in.; 33.3 by 23.7 cm

Drawn on August 13, 1929.

The authenticity of this work has been confirmed by Claude Picasso.

\$ 1,000,000-1,500,000



Marie-Thérèse Walter on the beach at Dinard, summer 1929. Photograph by Picasso, Collection Maya Widmaier Picasso

PROVENANCE

Private Collection, France (acquired from the artist)

Sale: Sotheby's, London, *Surrealism: Dreams and Imagery*, December 4, 2000, Lot 5

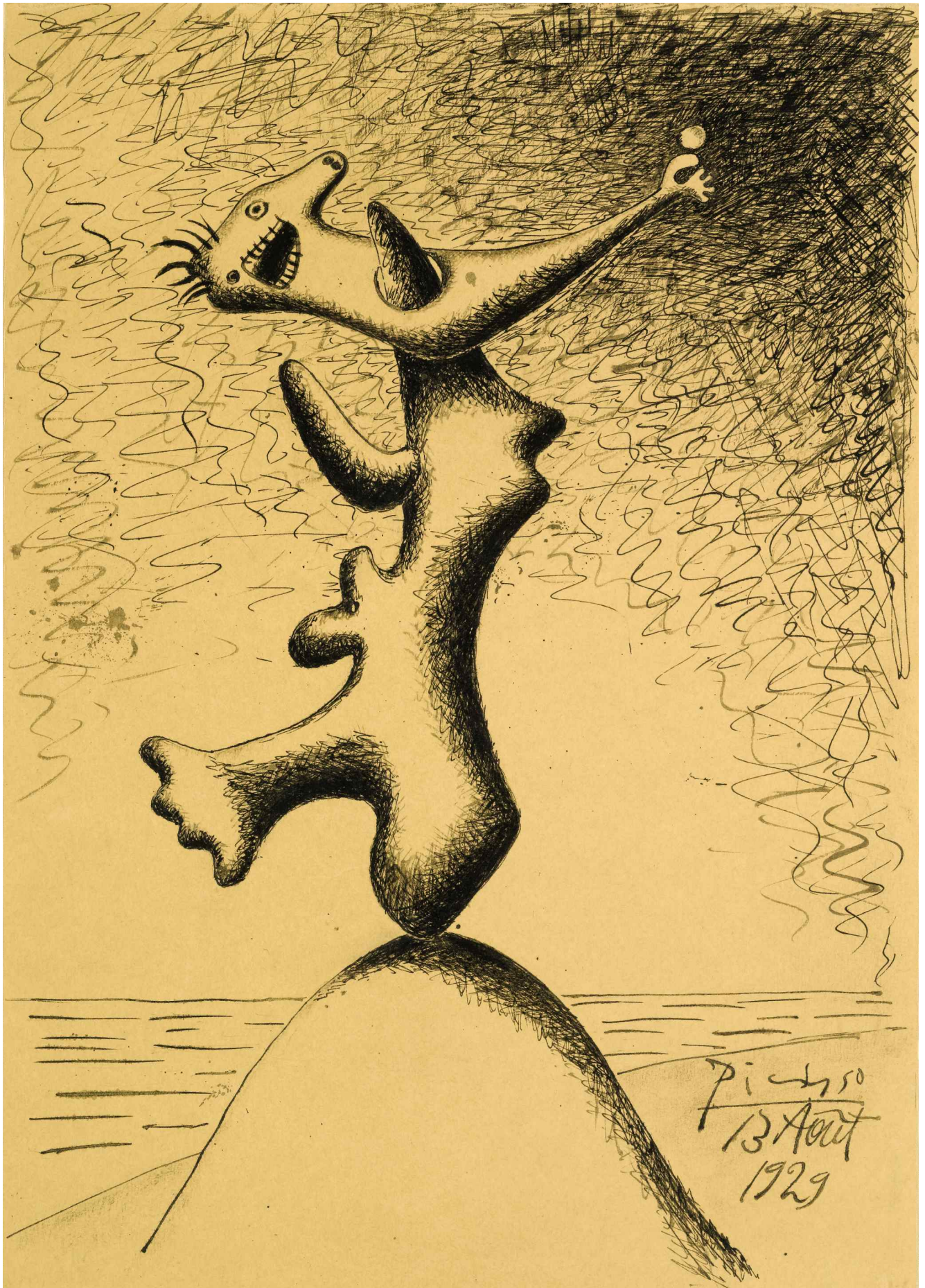
Acquired at the above sale by the present owner

LITERATURE

Wernes Spies, *Picasso, Malen gegen die Zeit*, Düsseldorf, 2006, no. 12, illustrated p. 26

Baigneuse au ballon is an extraordinary work, executed in rich black ink and exemplifying the unparalleled inventiveness of Picasso's art. In 1928 Picasso spent the summer at Dinard on the coast of Brittany. Although ostensibly on a family holiday accompanied by his wife Olga, Picasso had installed his young lover Marie-Thérèse in a nearby *pension de jeunes filles* and she proved a compelling source of inspiration for the drawings and paintings he produced during his stay. John Richardson describes how, "Whenever possible, Picasso would escape from his wife's sulks and the stifling atmosphere of their ugly rented house [...] and make for the Plage de l'Ecluse in another part of the town. Marie-Thérèse would be playing ball with some of the children from her holiday home – a scene Picasso would repeatedly portray on the spot over the next few weeks, and from memory laced with fantasy over the next few years" (J. Richardson, 'Picasso and Marie-Thérèse Walter', *Through the Eye of Picasso 1928-1934* (exhibition catalogue), William Beadleston Gallery, New York, 1985, n.p.).

In 1929 Christian Zervos published a number of the works inspired by the bathers at Dinard, and in the accompanying text wrote: "In his latest works, as during his cubist period, human forms are merely recollections of reality for Picasso. He turns them into idols of the physical world... It is that complex imagination which allows Picasso to transform beings and things into shorthand, into a kind of ideogram of reality" (C. Zervos, quoted in *The Surrealist Picasso* (exhibition catalogue), Fondation Beyeler, Basel, 2005, p. 31). This mutative quality marks many of Picasso's most influential works, and it was the Bathers which made a profound impact on Francis Bacon, who admitted that he was influenced "by those Picasso things which were done at the end of the twenties", and in 1973 stated that, "having seen a show in Paris in 1928 or 1929 of Picasso's Dinard bathing pictures, the surrealistic women etc." he had "realised the possibilities of painting" (F. Bacon quoted in *Picasso & Modern British Art* (exhibition catalogue), Tate Britain, London, 2012, p. 150).



39

BALTHUS

1908 - 2001

Étude pour “La Semaine des quatre jeudis”

Signed Bs. and dated 48 (lower left)

Oil and charcoal on board

27½ by 29¾ in.; 70 by 75.5 cm

Painted in 1948.

\$ 500,000-700,000

PROVENANCE

Pulzell Collection

Losser Feitelson, Los Angeles

Eric & Salomé Estorick, London

Grosvenor Gallery, London

Private Collection, London

Gagosian Gallery, New York

Acquired from the above by the present owner in 2010

LITERATURE

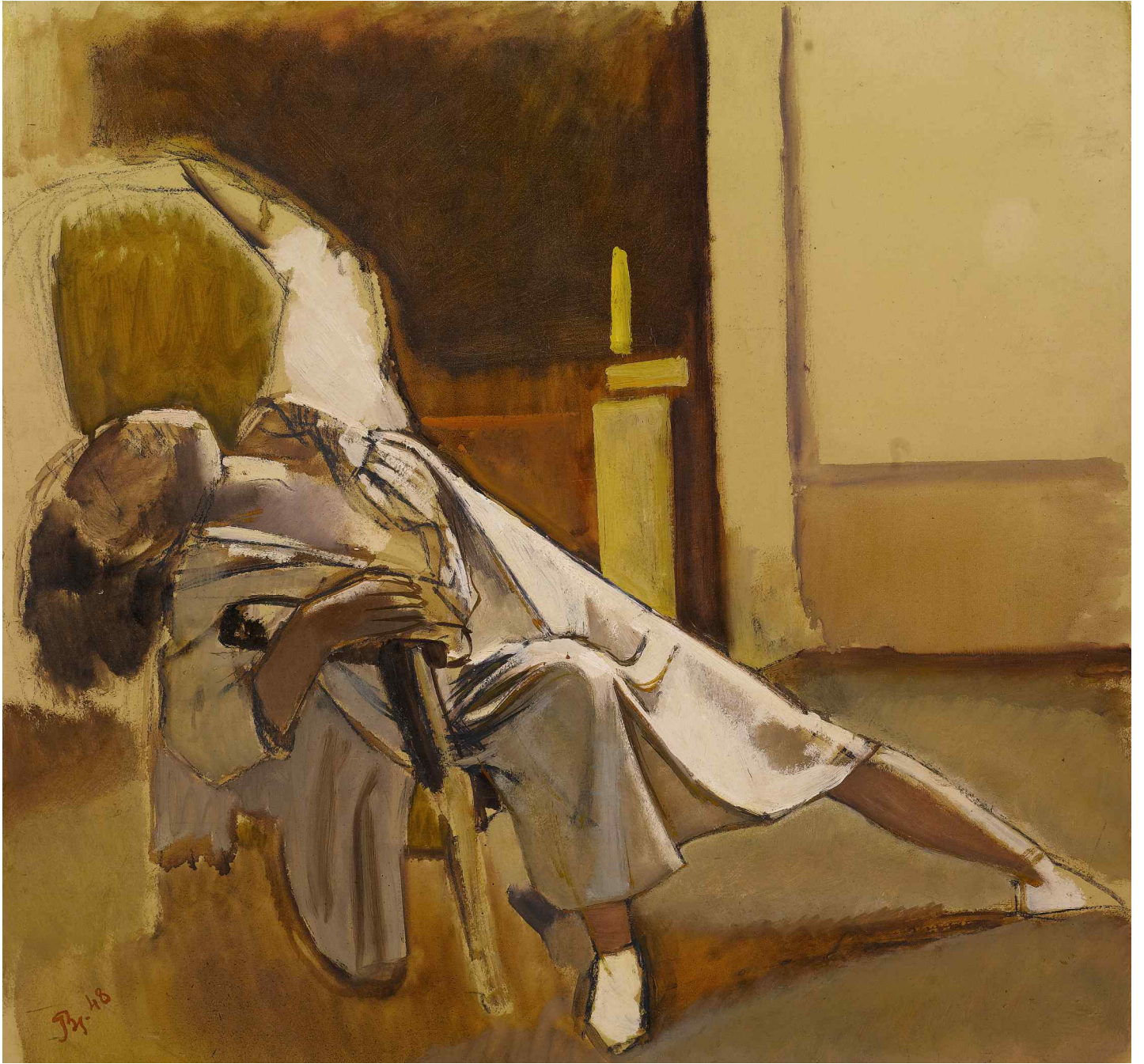
Balthus (exhibition catalogue), Centre Pompidou, Musée National d'Art Moderne, Paris, 1983-84, no. 95, illustrated p. 356Jean Leymarie, “Le dessin de Balthus,” *Balthus*, Museum of Contemporary Art, Basil & Elise Goulandris Foundation; Villa Medici, Rome, 1990, illustrated p. 146Virginie Monnier & Jean Clair, *Balthus, Catalogue raisonné of the Complete Works*, Paris, no. P179, illustrated p. 152

In *Étude pour La Semaine des quatre jeudis* Balthus depicts his model in an arrangement that he often used to create an impression of languid repose, conceiving, in this case, a young girl who seems to be the epitome of idle contentment. The present work is a study for his iconic painting *La Semaine des quatre jeudis*. One of a series of four works exploring a similar theme, the title of the painting refers to the French tradition of closing schools on a Thursday; a week of four Thursdays would have been a true luxury. The model for all the paintings in this series was Laurence Bataille who Balthus had met in 1946. In the months preceding the painting Balthus made numerous studies of her that he used both for *La Semaine de quatre jeudis* and the works of that series as well as the later painting *La Chambre* (1952-1954). As Sabine Rewald writes, “In Laurence’s recollection, Balthus made innumerable drawings of her reclining figure over many months, requiring her to pose up to five hours at a time in positions she still remembered, thirty years later, as ‘incredibly uncomfortable’” (Sabine Rewald, *Balthus: Cats and Girls* (exhibition catalogue), Metropolitan Museum of Art, New York, 2013, p. 33).

The present work offers an exceptionally complete study in which Balthus focuses entirely on the figure at the center of the composition, experimenting with the complexities of her posture and the subtle interplay of light and shadow on her body. Combining fluid lines and looser brushwork, Balthus imbues the work with a lively energy creating a freshness and tender warmth that is unique to the study.



Balthus, *La Semaine des quatre jeudis*, 1949, oil on canvas, The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie



40

SALVADOR DALÍ

1904 - 1989

La Femme Poisson

Signed *Salvador Dalí*, dated 1930 and dedicated *pour l'Olivette* (lower right)

Oil on canvas

10½ by 7½ in.; 26.7 by 19 cm

Painted in 1930.

Robert and Nicolas Descharnes have kindly confirmed the authenticity of this work.

\$ 3,000,000-4,000,000

PROVENANCE

Gala Dalí (a gift from the artist)

Sir Michael Sadler, United Kingdom (acquired by at least 1942, thence to his estate and sold: Phillips, Son & Neale, London, April 4, 1990, lot 23)

Private Collection, Paris

Private Collection, Basel

Daniel Filipacchi, New York (by 1999)

Sale: Sotheby's, New York, November 2, 2010, lot 43

Acquired at the above sale by the present owner

EXHIBITED

(probably) Hartford, Wadsworth Atheneum, *Newer Super-Realism*, 1931 (titled *Poisson homme*)

London, Zwemmer Gallery, *Salvador Dali. Catalogue of an Exhibition of Paintings, Drawings & Etchings*, 1934, no. 5

Leicester, Leicester Museum and Art Gallery, *Exhibition of Contemporary Art*, 1936

London, Leicester Galleries, *Works from the Collection of Michael Sadler*, 1944, no. 124

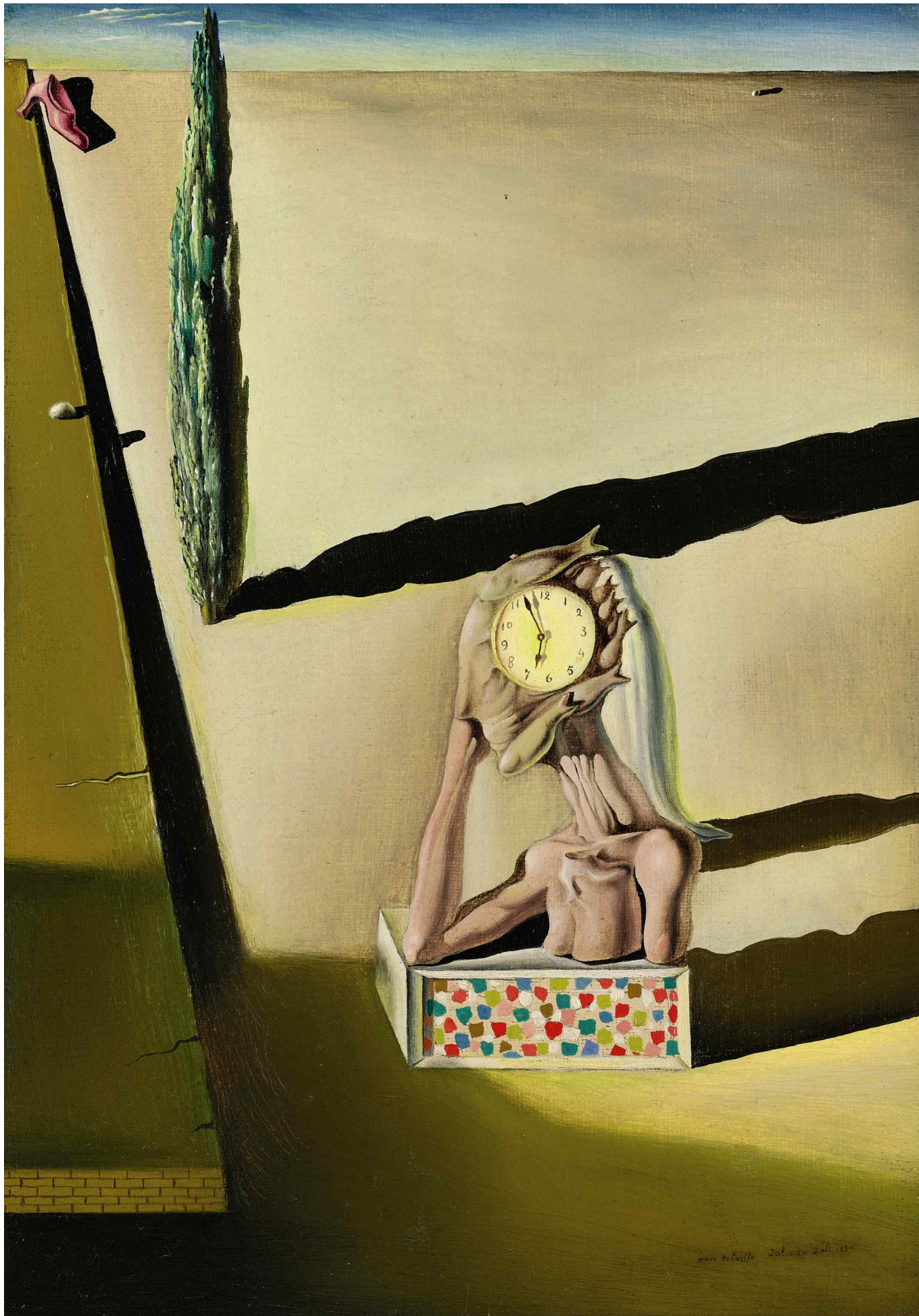
New York, The Solomon R. Guggenheim Museum, *Surrealism: Two Private Eyes, The Nesuhi Ertegun and Daniel Filipacchi Collections*, 1999, no. 39, illustrated in color the catalogue

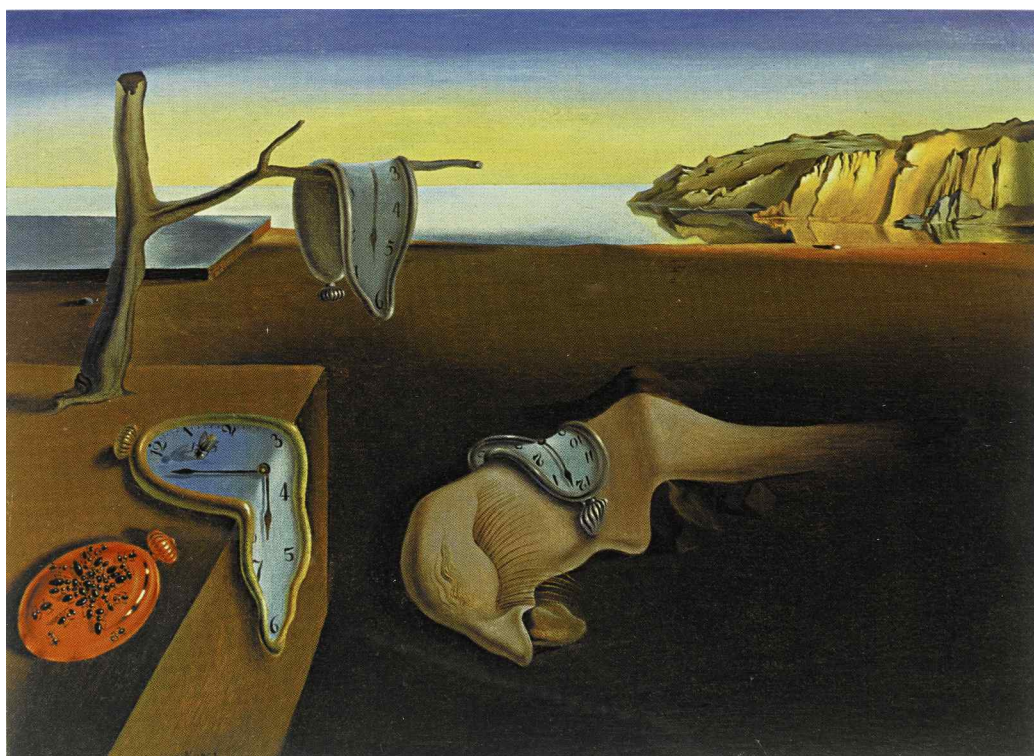
LITERATURE

www.salvador-dali.org, no. 383, illustrated in color on the website



Salvador Dalí, *Scatological Object Functioning Symbolically (The Shoe of Gala)*, 1973, reconstruction of the now-lost original, 1931





Left
SALVADOR DALÍ
*La persistence de la
mémoire*, 1931, oil on
canvas, The Museum of
Modern Art

Opposite page
ARNOLD BÖCKLIN
Die Toteninsel, 1880, oil on
canvas, Kunstmuseum,
Basel

La femme poisson, painted in 1930, reflects Dalí's boundless imagination and exquisite technical virtuosity. Dating from his most important period and painted the year before his magnificent *La persistence de la mémoire*, the present painting is endowed with the same idiosyncratic iconography which defined the artist's finest works. These include the clock, the desert landscape and the anthropomorphized assemblage, the female profile on a pedestal, the shoe and the cypress, all rendered with pristine draughtsmanship and luminous brushwork. Dalí considered his work to be a product of his paranoid delusions and drew upon the writing of Freud for creative inspiration. This picture is known as one of the artist's double-image compositions, in which a singular form is constructed from an assemblage of unrelated objects. Much in the manner of Giuseppe Arcimboldo's portraits from the 16th century, Dalí has achieved a similar result by melding flesh-coloured fish-forms to create the profile of a woman.

Despite the extraordinarily rich and diverse iconographic idiom that Dalí developed in the late 1920s and early 1930s,

He made no attempt to hide his unabashed admiration for certain artists and their works, such as Millet's *Angelus*. One of the works which made a distinct impact on his own was the series of paintings entitled *Die Toteninsel* (*Isle of the Dead*) by Arnold Böcklin. These hugely influential paintings of a sepulchral islet populated by a cove of columnar cypress captivated the imagination of many Surrealists artists, including Giorgio de Chirico and Marcel Duchamp. *Isle of the Dead* possessed the same intense surreality as that of Dalí's photorealistic dreamscapes, as well as a glamorised morbidity which for the young Catalan was the epitome of beauty. In his autobiography Dalí gave examples which defined his aesthetic taste: "Here I must shut my eyes for a moment in order to select for you the three spots which, while they are the most diverse and dissimilar, have produced upon me the deepest impression of mystery. The stairway of the 'Chabonais' [a brothel in Paris] is for me the most mysterious and the ugliest 'erotic' spot, the Theatre of Palladio in Vicenza is the most mysterious and divine 'esthetic' spot, and the entrance to the tombs of the

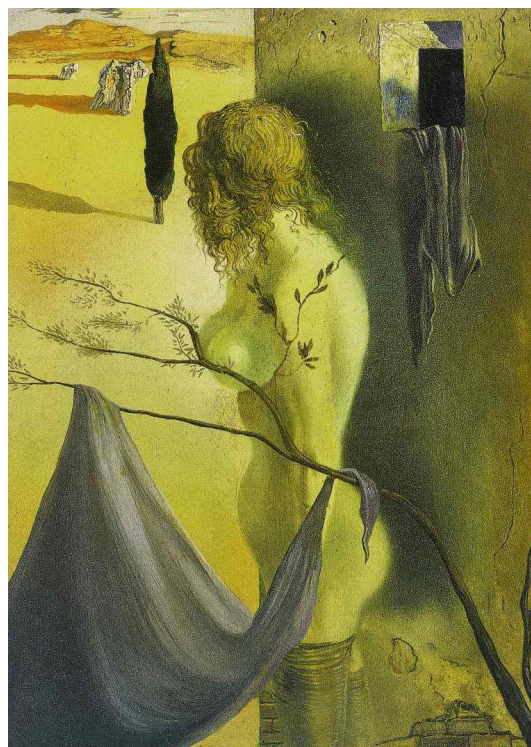


Kings of the Escorial is the most mysterious and beautiful mortuary spot that exists in the world. So true is it that for me eroticism must always be ugly, the esthetic always divine, and death beautiful" (quoted in Robert Descharnes & Gilles Nérét, *Salvador Dalí, The Paintings 1904-1949*, Cologne, 1994, p. 133). In many works from this period Dalí used cypress trees to allude to the contrasting Freudian elements of Eros and Thanatos which informed his highly sexualised compositions.

Another element that plays a key role in this and several important Surrealist compositions is the shoe. For Dalí, this object functioned as a fetish that was used to channel repressed sexual desires. According to Dawn Ades, "Freud saw fetishism as a pathological condition in which the fetishist, unable to acknowledge his or her attraction for some threatening or forbidden object of desire, finds gratification by displacing the impulse onto an object or body part, such as a glove or a foot... Dalí's choice of a woman's shoe, which Krafft-Ebing in his *Psychopathia sexualis* had associated with masochism, ranks alongside other subversive items, such as gloves, zippers, feathers, hair and fur, that recur in numerous

Surrealist objects of the 1930s. These are all classic examples of a fetishist's object of displaced desire, in which the libido is transferred from the whole object of affection to a part, a symbol, or an article of clothing" (D. Ades, *Dalí* (exhibition catalogue), Palazzo Grassi, Venice & Philadelphia Museum of Art, 2004-05, pp. 158-161).

Dalí probably used a magnifying glass while composing this picture in order to render the minute details and inscription along the bottom right edge. 'Olivette', referenced in the dedication, was the artist's term of endearment for his lover Gala and her olive-toned skin. Dalí and the French poet Eluard met in 1929, around the time when the artist was staying in Paris where he assisted Luis Buñuel with the filming of *Un Chien Andalou*. During his stay in the capital, Dalí came in contact with the Surrealists and invited them to visit him in Cadaqués in the summer. Among those who spent the summer with Dalí were Paul Eluard with his wife Gala and their daughter Cécile, as well as Buñuel and René Magritte with his wife. This visit would prove to be a major turning point for the young painter, and was to change both his private



Above left
SALVADOR DALÍ
Le sentiment de vitesse,
1931, oil on canvas,
Fundació Gala-Salvador
Dalí, Figueres

Above right
SALVADOR DALÍ
Le signal de l'angoisse,
1932-36, oil on panel,
Scottish National Gallery
of Modern Art, Edinburgh

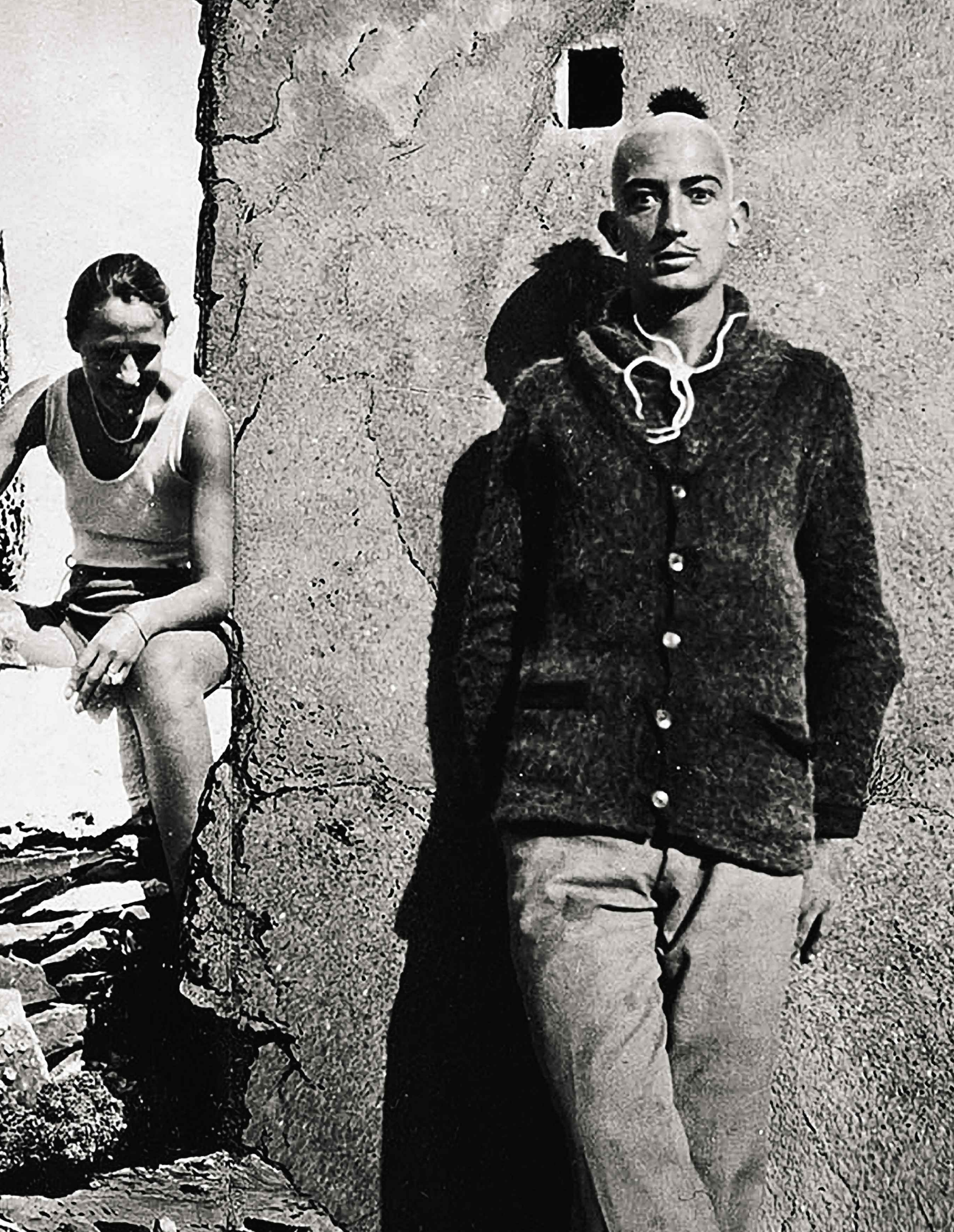
Opposite page
SALVADOR DALÍ
*Frontispiece for L'Amour
et la mémoire*, 1931,
photomontage, Fundació
Gala-Salvador Dalí,
Figueres

and artistic life. Robert Descharnes wrote: "Dalí felt flattered that Paul Eluard should have come to see him. With André Breton and Louis Aragon, Eluard was one of the leading lights of the Surrealist movement. As for Gala, she was a revelation – the revelation Dalí had been waiting for, indeed expecting. She was the personification of the woman in his childhood dreams to whom he had given the mythical name Galuchka" (R. Descharnes, *op. cit.*, p. 149).

In September Paul Eluard, the Magrittes and Buñuel returned to Paris, leaving Gala to remain with Dalí for a few more weeks. Gala (1894-1982) was born Elena Ivanovna Diakonova in Russia, and as a young woman spent time in Moscow, Switzerland and Paris. In 1915 she met the poet Paul Eluard, and the two married in 1917. Through Eluard, with whom she lived in Paris, Gala met a number of artists and writers, and soon became a source of inspiration to many of them, including André Breton and Louis Aragon. Immersed in the Surrealist mindset Gala proved irresistible to Dalí and despite a certain shyness on his part – he would frequently burst into bouts of nervous laughter when he initially tried to talk to her – Dalí and Gala were to become an inseparable partnership. Her domineering character was the guiding force behind this

incredible period of creativity. According to Robert Descharnes, it was during these weeks that: "Dalí fell madly in love with Gala Eluard, and the legendary couple Gala/ Dalí was born. Gala proved to be not only his lifelong companion and the inspiration for his work, she also filled him with exaltation and strength. It was she who enabled him to free himself from the prejudices, doubts, and hesitations that were tearing him apart; it was she who helped him attain all his goals" (R. Descharnes, *Salvador Dalí: The Work, The Man*, New York, 1984, p. 85).

Furthermore, in Gala, Dalí had found the personification of his desires, which had hitherto eluded him despite searching for such a companion in Paris and Figueres. Quoting from Dalí's own writing Descharnes explained: "At the time, Gala was everything to him. Gala followed him everywhere, defended him, and protected him against others and against himself. He could hardly believe it: 'The idea that in my own room where I was going to work there might be a woman, a real woman who moved, with senses, body hair and gums, suddenly struck me as so seductive that it was difficult for me to believe this could be realized'" (R. Descharnes & G. Néret, *op. cit.*, Cologne, 1994, p. 174).



41

JACQUES LIPCHITZ

1891 - 1973

Marin à la guitare

Inscribed *J. Lipchitz*, marked with the artist's thumbprint, numbered 4/7, and stamped with the foundry mark *Modern Art Foundry. NY.*

Bronze

height: 34 in.; 86.5 cm

Conceived in 1917 and cast in bronze during the artist's lifetime

The authenticity of this work has kindly been confirmed by Pierre Levai.

\$ 800,000-1,200,000



Pablo Picasso, *Le jouer de la guitare*, 1910, Musée National d'Art Moderne, Centre Georges Pompidou, Paris

PROVENANCE

Marlborough Fine Art Ltd., New York

Pierre Schlumberger (acquired from the above *circa* 1967)

Paul-Albert Schlumberger

Acquired from the above by the present owner in 1996

LITERATURE

Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, Volume One, The Paris Years 1910 – 1940*, London, 1996, no. 67, illustrated p. 48

The present work is one of Lipchitz's best known Cubist sculptures, created at the end of the War. The subject was inspired by the scene in Mallorca of a young sailor dancing around a pretty girl and playing the guitar, he made several drawings of this subject, and executed his first version of the theme in 1914 and returning to it in 1917 for the creation of the present sculpture.

A.M. Hammacher described the origins of this work: "In 1914 Lipchitz made toreador figures, dancers and the important *Sailor with Guitar*. This last was the result of his watching with amusement and fascination a sailor with a guitar dancing around an attractive girl. Years later he could still remember the sailor's trousers rolled up above his knee and his cap at a jaunty angle, details from a reality that passes over into the unreality of a spatial image, in which memories disappear, anatomy no longer exists and curves, straight lines and taut planes exert a mutual influence on each other and form a totally new organism. The guitar has become a centre, a nodal point of forms, which meet each other there and which together determine the total play of light and shadow on a free, rhythmic basis" (A.M. Hammacher, *Lipchitz in Otterlo* (exhibition catalogue), Rijksmuseum Kröller-Müller, Otterlo, 1977, n.p.)

Images of mandolin or guitar players figured largely in Lipchitz's production during and after the First World War. The subject was not uncommon among the Cubists, but Lipchitz was one of the few artists to render this figure as a man. The gender choice is important to note, as the abstraction of the male body was a rare subject for artists of this era. Lipchitz, however, fully explored the aesthetic potential of the masculine form, using broad, angular forms and sharp angles to render the powerful body.

Lipchitz first rendered this figure in a stone version in 1917, and that sculpture is now in the collection of the Centre Georges Pompidou in Paris. Not long after moving to New York in the 1940s, Lipchitz had the sculpture cast in bronze by the Modern Art Foundry in Long Island City in an edition of 7, and another cast from this edition is in the collection of the Stedelijk van Abbemuseum in Eindhoven.



42

HENRI MATISSE

1869 - 1954

Nu assis (Thèmes et Variations) ou Femme au collier

Signed *Henri Matisse* and dated 37 (lower right)

Pen and ink on paper

24¾ by 19¾ in.; 63 by 50.3 cm

Executed in 1937.

The authenticity of this work has been confirmed by Wanda de Guébriant.

\$ 500,000-700,000

PROVENANCE

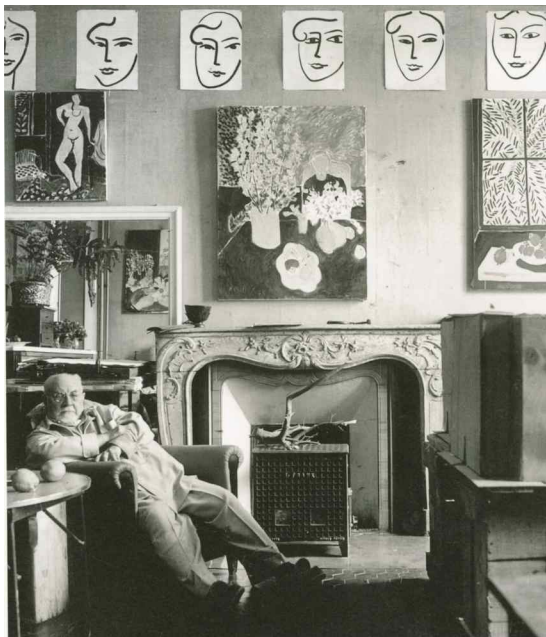
Estate of the artist

Galerie Beyeler, Basel (on consignment)

Acquired from the above by the present owner in April 1996

Matisse's line drawings enabled him to channel his creative vision with more spontaneity than in his painting. Drawing allowed for an immediate and intuitive execution of a compositional idea, without having to negotiate the placement of color. By the late 1930s the artist increasingly turned towards draftsmanship, believing that the act of painting could not offer a comparable sense of creative release. Matisse's focus on line as a means of expression during these years lead to the development of his cut-outs—a medium that ultimately resolved the conflict between drawing and color.

Completed at his studio in Nice, Matisse's beautiful rendering of his nude model dates from 1937. The picture is sensual example of Matisse's drawings of nudes, and displays the artist's singular ability to capture his model in a natural, casual pose, while at the same time depicting her with elegance and grace. The model in the present work contorts her body in a highly sculptural pose, allowing Matisse to render her limbs at various angles and the beautiful curvature of her bare torso.



Matisse in his studio at the Villa Le Rêve, Venice in 1948, photograph by Michel Sima



MAX ERNST

1891 - 1976

Muschelblumen

Signed *Max Ernst* (lower left)
Oil on canvas
21¼ by 25¾ in.; 54 by 64.5 cm

Painted in 1928.

This work will be included in the supplementary volume of the complete work of Max Ernst now in preparation, edited by Prof. Dr. Werner Spies in collaboration with Dr. Jürgen Pech.

\$ 600,000-800,000

PROVENANCE

Schlesisches Museum der Bildenden Künste, Breslau (inventory no. 23835; deaccessioned by July 8, 1937)

Buch und Kunsthandlung Karl Buchholz, Berlin, from January 1939 to January 1945 (on commission for sale from the Reichsministerium für Volksaufklärung und Propaganda)

Rosgartenmuseum, Konstanz, 1945-48 on deposit

Galería Buchholz, Madrid, 1948 and Buchholz Gallery, New York, 1949

Curt Valentin, New York (acquired from the above 1949)

Kleeman Galleries, New York (acquired from the estate of the above)

Alexandre Iolas, New York

Pierre Schlumberger

Acquired from the Estate of the above by the present owner in 1988



Max Ernst, *Fleurs de neige*, 1929, oil on canvas, Fondation Beyeler, Basel

EXHIBITED

Munich, Hofgarten-Arkaden, *Entartete Kunst*, 1937, no. 16191

LITERATURE

Peter-Klaus Schuster, *Die "Kunststadt" München 1937, Nationalsozialismus und "Entartete Kunst"*, Munich, 1987, p.164, illustrated p.163

Stephanie Barron, *Degenerate Art. The Fate of the Avant-Garde in Nazi Germany*, Los Angeles, 1991, p. 69, illustrated p. 232

Annegret Janda, Jörn Grabowski, *Kunst in Deutschland 1905-1937: die verlorene Sammlung derNationalgalerie im ehemaligen Kronprinzen-Palais*, Berlin, 1992, no. 81, p. 99

Anja Tiedemann, *Die "entartete" Moderne und ihr amerikanischer Markt: Karl Buchholzund Curt Valentin als Händler verfemter Kunst*, Berlin, 2013

Painted in 1928, *Muschelblumen* is a remarkable example of Ernst's artistic experimentation during a pivotal period in his career. Ernst had always looked for approaches to applying pigment that broke with traditional modes of representation, and his discovery of *frottage* in 1925 would prove a key moment. On holiday in Pornic, France at the time, Ernst described the moment in some detail in his *Biographical Notes*, 'a rainy day in a seaside inn found me gazing at the floor boards of my room. My gaze became excited, then obsessed by the sight of the boards, where a thousand rubbings had deepened the groves [sic]. I decided then to investigate the meaning of this obsession and, to help my meditative and hallucinatory faculties, I made a series of drawings by placing on the boards sheets of paper, which I rubbed with black lead. I gazed at the drawings and, surprisingly, a hallucinatory succession of contradictory images rose before my eyes... A series of suggestions and transmutations offered themselves spontaneously' (M. Ernst, *Biographical Notes*, 1925, reproduced in W. Spies, *Max Ernst. Life and Work*, Cologne, 2005, p. 100).

This rich, new source of imagery was rapidly refined by Ernst, initially in a series of works on paper, and then, in a further development into the associated technique of *grattage* in which he covered canvases with a layer of paint before placing them over an object and scraping off the pigment to reveal the patterned surface beneath. In his *coquillages* – which were among the first manifestations of this technique – Ernst combined large planes of abstract colour with the almost living structures of flowers or shells created through *grattage*. In *Muschelblumen* this technique produces a work of mesmerising beauty, contrasting the delicate, organic shapes of the flowers against the dark cosmos of the background.



44

PABLO PICASSO

1881 - 1973

Les Enfants

Signed *Picasso* (lower left); dated 28.8.56 (on the reverse)

Oil on canvas

129.7 by 162.5 cm; 51 by 64 in.

Painted in Cannes on August 28, 1956.

\$ 5,000,000-7,000,000

PROVENANCE

Galerie Louise Leiris, Paris

Weinberg Gallery, New York

Pierre Schlumberger

Acquired from the Estate of the above by the present owner in 1988

EXHIBITED

Paris, Galerie Louise Leiris, *Picasso: Peintures 1955-1956 (No. 1 - Série A)*, 1957, no. 48

Pittsburgh, Carnegie Institute, 1958, no. 330

Washington, D.C., Washington Gallery of Modern Art, *Picasso since 1945*, 1966, no. 39

LITERATURE

Christian Zervos, *Cahiers D'art*, 31-32^e années, 1956-1957, Paris, 1957, illustrated p. 73

Christian Zervos, *Pablo Picasso, Oeuvres de 1956 à 1957*, Paris, 1966, no. 157, illustrated pl. 70

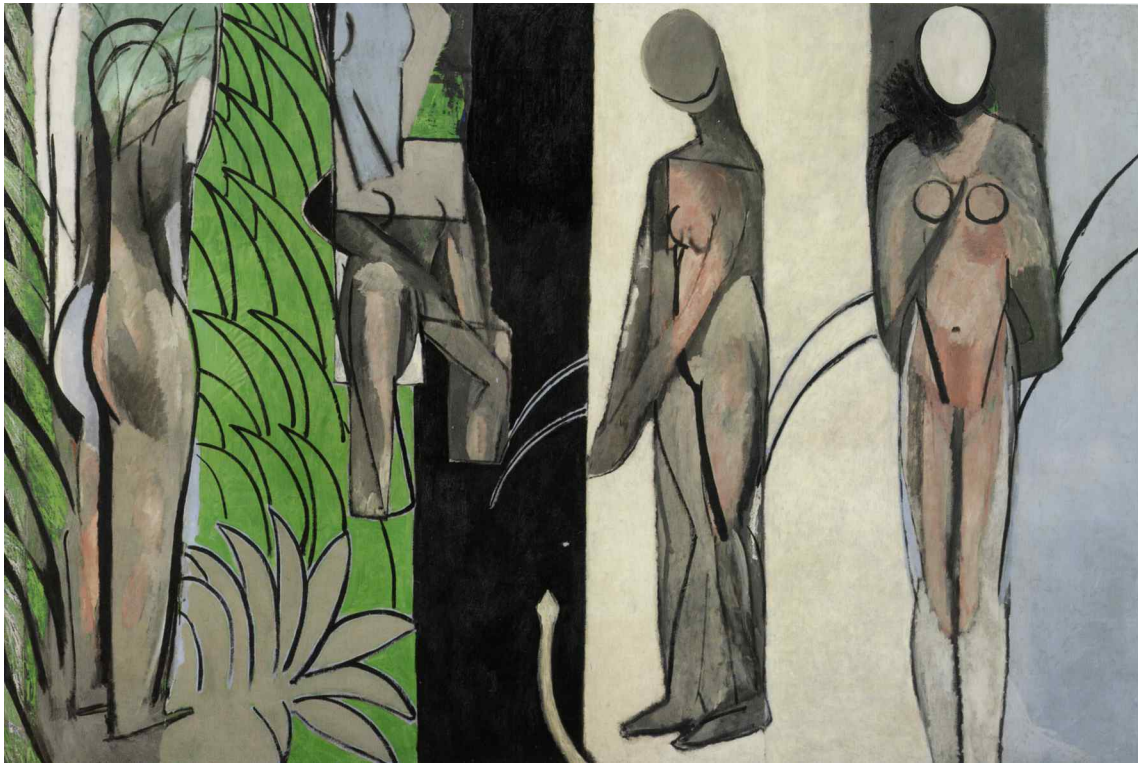
The Picasso Project (ed.), *Picasso's Paintings, Watercolors, Drawings and Sculpture – The Fifties – Part II 1956-1959*, no. 56-159, illustrated

Picasso's World of Children (exhibition catalogue), Kunstsammlung Nordrhein-Westfalen, Düsseldorf & Staatsgalerie, Stuttgart, 1995, mentioned p. 53



Pablo Picasso and his son Claude, August 21, 1955, France





Left
HENRI MATISSE
Bathers by a River,
1909-1917
The Art Institute of Chicago

Opposite
Picasso, Claude and Paloma
in the 1950s

Painted in the late 1940s and early 1950s, Picasso's depictions of his two youngest children are among his most intimate representations of childhood. Unlike the earlier and often more formally posed portraits of Paolo and Maya, Picasso's paintings of Claude and Paloma offer an informal picture of his growing children. Picasso was a devoted father and took great pleasure from spending time with his children as the many photographs from this period indicate and in these works he set out to capture the essence of this experience. More than any others they illustrate his innate understanding of childhood and children and his special capacity for bridging the gap between their world and the adult world around them.

Markus Müller described Picasso's achievement in this respect: "In works of art like these Picasso describes the child's world as analogous to the world created by the artist: it is changeable and yet as free as possible of perceptive and representative conventions. Picasso was able to make use of precisely this potential based on imagination of a specifically childish description and appropriation of the

world as nectar for his art" (M. Müller, 'The Période Françoise', in *Pablo Picasso. The Time with Françoise Gilot* (exhibition catalogue), Graphikmuseum Pablo Picasso, Münster, 2002, p. 14). From his observations of his own children at play together Picasso began to develop a new pictorial idiom that took direct inspiration from their view of the world. Marina Picasso once recalled her grandfather saying 'At eight, I was Raphael. It took me a whole lifetime to paint like a child' (quoted in M. Picasso, *Picasso. My Grandfather*, New York, 2001, p. 182); these paintings balance the lively energy and realism that came from the close observation of his children with the increased range of expression that they inspired.

Rather than showing the children formally posed, in many of the paintings Picasso depicts the pair at play, crawling across the floor or with their toys, and not accompanied by an adult but absorbed in their own worlds. Werner Spies describes how the physical realities of painting his children in this more natural way influenced Picasso's work: 'the boy's body, observed in reality,

challenged Picasso to launch into a series of innovative stylistic distortions. Yet these, too, retained their basis in actual observation. Picasso accentuated the sense of verismo by emphasising characteristic details. Many of the depictions have a dynamic effect, playing on the contrasts between the figures, or opposing horizontals to verticals. Occasionally the relationships of form are reduced to silhouettes' (*Picasso's World of Children, op. cit.*, p. 48). Yet in this new simplicity Picasso was influenced not only by his observations of his children playing, but also by the insight this gave him into their view of the world. Unsurprisingly, drawing appears to have featured regularly as a pastime for Claude and Paloma and photographs suggest that Picasso often guided them in this activity. In turn, this experience and insight presented Picasso with a fresh range of artistic possibilities. Spies explains: 'In some depictions of Paloma, Claude, and their mother, Françoise Gilot, the figures are reduced to the most elementary contours... In this they presage a group of works of Picasso's late period, the cardboard and sheet metal sculptures... The cutout





Far left
PABLO PICASSO
Enfant jouant avec un camion, 1953, oil on canvas, Musée Picasso, Paris

Left
PABLO PICASSO
Mère et enfants, 1954, oil on canvas, Musée Picasso, Paris

Opposite
Picasso with Paloma, and Claude looking at his portrait of Picasso, at La Galloise, Vallauris

technique itself, the childlike simplification of silhouette, the play with that correspondence between scale and significance which children project onto their view of the world – all clearly indicate that these works partake of a childlike will to form’ (*ibid.*, n.p.). Borrowing from his cubist experiments Picasso uses bold horizontal and vertical lines, and the juxtaposition of coloured and patterned planes to create a sense of depth and proportion in otherwise strikingly two-dimensional compositions. This distinctive combination recalls the work of Henri Matisse, Picasso’s long-time rival and friend, who had died two years previously in 1954.

All these elements are brilliantly combined in *Les enfants*. Picasso uses the same bold lines and juxtaposition of pattern and colour, but the exquisite detail with which he renders Claude’s expression marks the present work as among the most technically and psychologically rich paintings of this period. He deftly captures the solitary interior world of his young son in a portrait that is full of expression and character. Yet there is a curious tension at the heart of the composition; just as Picasso builds up the detail of Claude’s face he simultaneously casts it into shadow and the detail with which he renders his son is contrasted with the stark simplicity of the black lines that

he uses to depict the figure of Paloma in the background. In these paintings of his children the silhouette is often used to signal absence, or, as in his 1954 painting *Mère et enfants*, to highlight the difference between adult and children’s worlds; in *Les enfants*, it works in both senses allowing the children to occupy their own separate worlds whilst indicating the new distance from them that Picasso was feeling. Spies explains this further, indicating the present work as part of a wider shift in the Picasso’s depictions of children at this time: “First of all, Claude and Paloma suddenly cease to appear. This had biographical reasons. After Picasso’s separation from Françoise, the children were permitted to visit their father only during vacations. One of the last depictions of them, dated August 28, 1956, is entitled *The Children*. Claude is still recognisable in this painting, but Paloma’s features have been left out” (*ibid.*, p. 53). Picasso had separated from Françoise Gilot three years previously in September 1953 and this tender portrait of his children captures something of the uncertainty that he must have felt during this turbulent period. Among his most truthfully observed depictions of childhood, *Les enfants* is a remarkable example of Picasso’s insight into the world of his children and the profound effect that this had on his art.



45

BALTHUS

1908 - 2001

Jeune fille debout

Signed Bs (lower right)
Crayon on elephant paper
37³/₈ by 27¹/₂ in., 100 by 70 cm
Executed in 1972.

\$ 500,000-700,000

PROVENANCE

Galerie Claude Bernard, Paris
Pierre & São Schlumberger
Acquired from the Estate of the above by the present owner in 1988

EXHIBITED

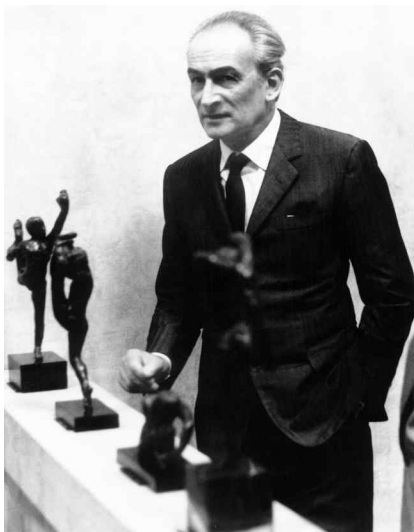
Paris, Galerie Claude Bernard, *Balthus: dessins*, 1978-79
Berne, Kunstmuseum Bern, *Balthus: Zeichnungen*, 1994, no. 69, illustrated on the cover of the catalogue

LITERATURE

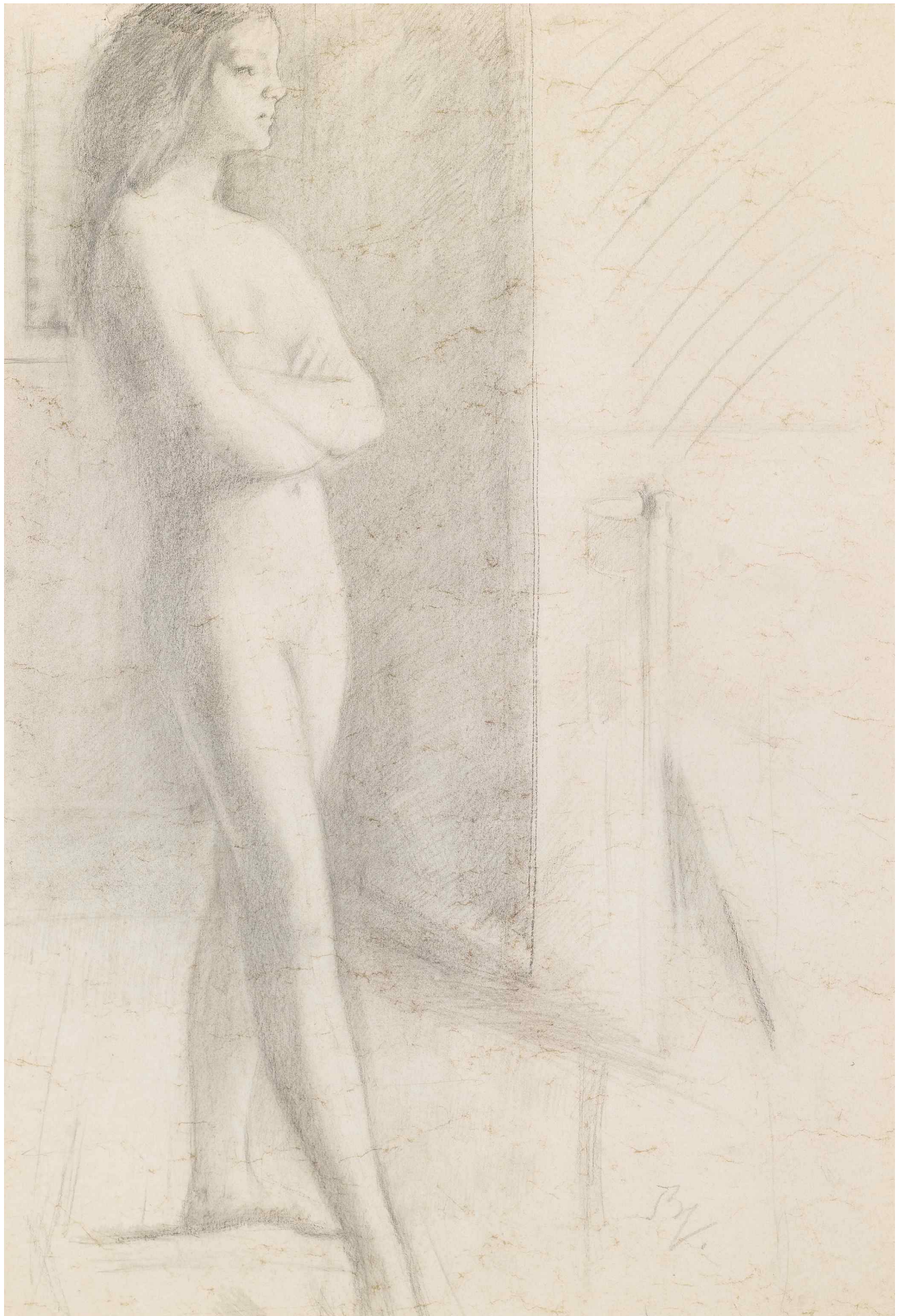
Jean Leymarie, *Balthus*, Geneva, 1990, illustrated pl. XIII
Virginie Monnier, *Balthus, Catalogue Raisonné de l'œuvre complet*, Paris, 1999, no. D1268, illustrated p. 360

The central motif in Balthus's oeuvre is the female nude. These pictures explore the sensuous geometry of the body and exploit the tantalizing potential of a bent knee or an exposed thigh. Balthus depicted his models in variations of this salacious pose numerous times, resulting in the most definitive images of his art. The present work was drawn in the Turkish Room at the Villa Medici in Rome, where Balthus served as the director of the French Academy. This same room was the setting for the eponymous painting, now in the collection of the Musée National d'Art Moderne, Centre Georges Pompidou.

Balthus stylizes and idealizes the bodies of his young models, frequently returning to motifs that have long enduring significance in Western art. The confident stance of the nude in the present work calls to mind the strong and beautifully delineated standing nudes of Ingres. In his memoirs, the artist wrote the following about his drawings of young women: "There is no more exacting discipline than capturing these variations in faces and poses of my daydreaming young girls. The drawing's caress seeks to rediscover a childlike grace that vanishes so quickly, leaving us with an inconsolable memory. The challenge is to track down the sweetness so that graphite on paper can re-create the fresh oval of a face, a shape close to angels' faces" (Balthus, *Vanished Splendors, A Memoir*, New York, 2002, p. 65).



Balthus, then director of the Villa Medici in Rome, during the inauguration of an exhibition devoted to the sculptor Auguste Rodin, 1967



46

YVES TANGUY

1900 - 1955

Sans titre

Signed *Yves Tanguy* and dated 31 (lower right)

Oil on glass

7½ by 7½ in.; 19 by 19 cm

Painted in 1931.

\$ 180,000-250,000

PROVENANCE

Galerie André-François Petit, Paris

Galerie Jan Krugier, Geneva

Private Collection (sold: Sotheby's, London, December 3, 1980, lot 65)

Private Collection, London (acquired at the above sale; thence by descent and sold: Christie's, London, February 9, 2011, lot 123)

Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie André-François Petit, *Hans Bellmer, Salvador Dalí, Max Ernst, René Magritte, Francis Picabia, Yves Tanguy*, 1963, illustrated in the catalogue

London, Courtauld Gallery & Sheffield, Graves Art Gallery, *Modernist Art from the Emery Collection*, 1999, no. 9, illustrated in the catalogue

Cheltenham, Cheltenham Art Gallery & Museum, *Surrealism Returns*, 2008, no. 11

Edinburgh, National Galleries of Scotland, The Dean Gallery, *Another World: Dalí, Magritte, Miró and the Surrealists*, 2010-11

LITERATURE

Pierre Matisse, *Yves Tanguy, Un Recueil de ses oeuvres, A Summary of his Works*, New York, 1963, no. 123, illustrated p. 80

Daniel Marchesseau, *Yves Tanguy*, Paris, 1973, illustrated p. 32

Sarane Alexandrian, *Dictionnaire de la peinture surréaliste*, Paris, 1973, illustrated p. 59

Patrick Waldberg, *Yves Tanguy*, Brussels, 1977, illustrated p. 167

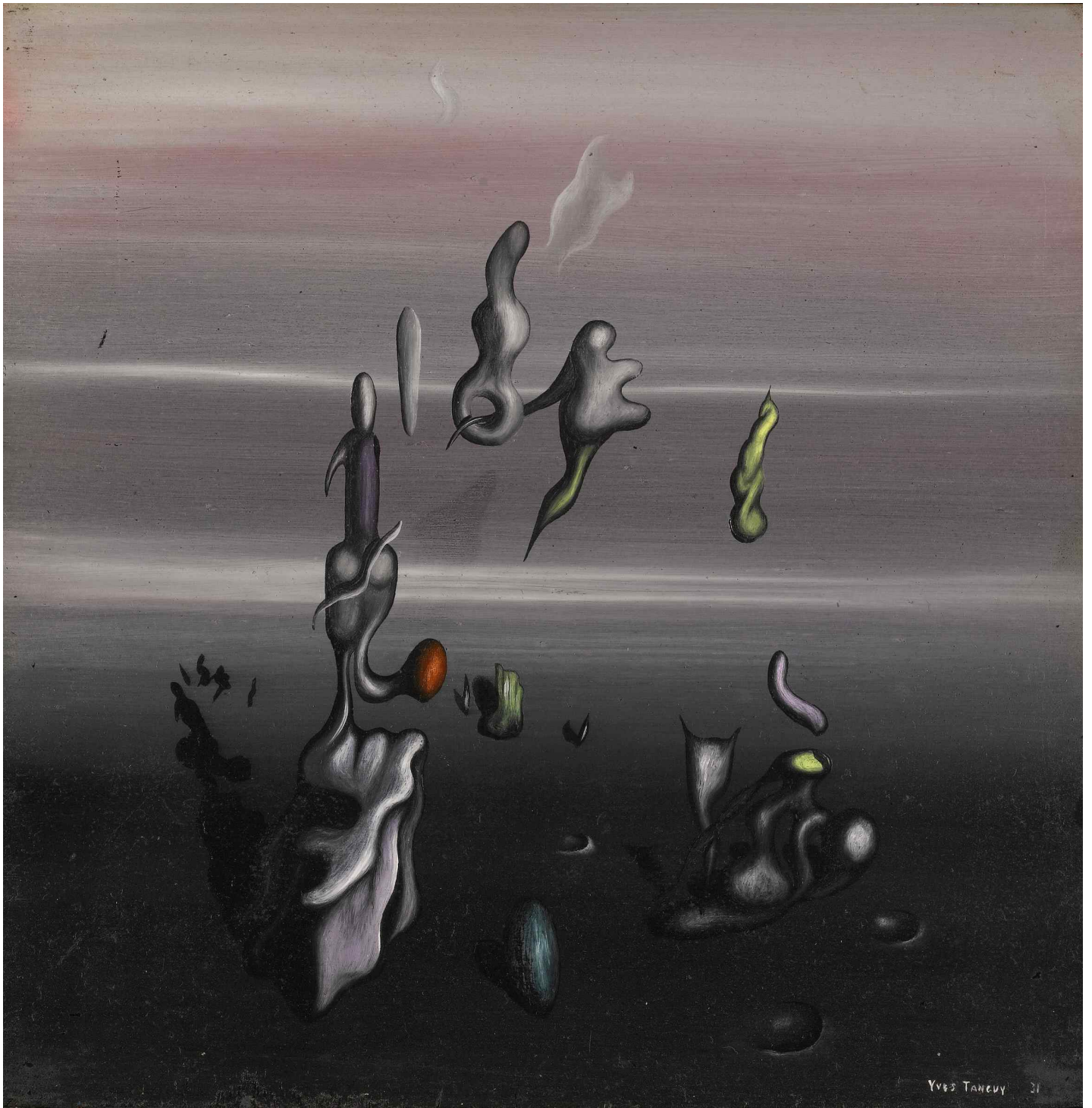
Patrick Waldberg, *Yves Tanguy*, Brussels, 1984, illustrated p. 45

Yves Tanguy and Surrealism (exhibition catalogue), Stuttgart, Staatsgalerie Stuttgart, 2000-01, illustrated in color fig. 63, p. 76

Tanguy's career as a painter began in 1922 after the artist saw an early Surrealist work by Giorgio de Chirico at Paul Guillaume's gallery. The profound impact of de Chirico's landscapes compelled Tanguy to join the Surrealist group in 1925, collaborating with André Breton in *La Révolution Surréaliste*. Indeed, Tanguy's early works clearly allude to de Chirico's "Italian squares" of the same period and it was not until 1927 that Tanguy began painting the dream-like landscapes that would establish him as a major figure of the Surrealist movement.

The present work, painted in 1931, contains many of the distinctive qualities that characterize the artist's signature "mind-scapes": the deep foreground plain and ambiguous horizon, the presence of objects floating in the silent air, and the primal forms that may refer to the prehistoric monoliths and dolmens of the Brittany landscape the artist knew during childhood.

The haunting imagery of Tanguy's pictures stem from his experience growing up in Europe during World War I. Dilapidated buildings, piles of rubble, and the bleak terrain of abandoned battlefields were common sites throughout northern France. These spectacles had a significant effect on Surrealist imagery, particularly for Tanguy, whose landscapes captured "the sense of empty, abandoned, ghostly wasteland of the war-torn terrain" (Sidra Stich, *Anxious Visions, Surrealist Art* (exhibition catalogue), University Art Museum, University of California at Berkeley, 1990, p. 87).



YVES TANGUY 31

47

HENRI MATISSE

1869 - 1954

Odalisque

Signed *Henri Matisse* and dated 36 (lower right)

Pen and ink on paper
19 7/8 by 15 in.; 50.5 by 38 cm

Executed in Nice in 1936.

The authenticity of this work has been confirmed by Mme. Wanda de Guébriant.

\$ 350,000-450,000

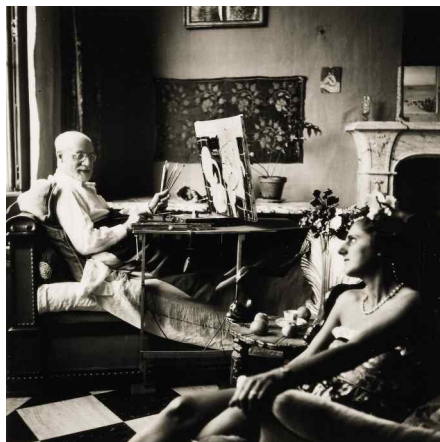
PROVENANCE

Estate of the artist

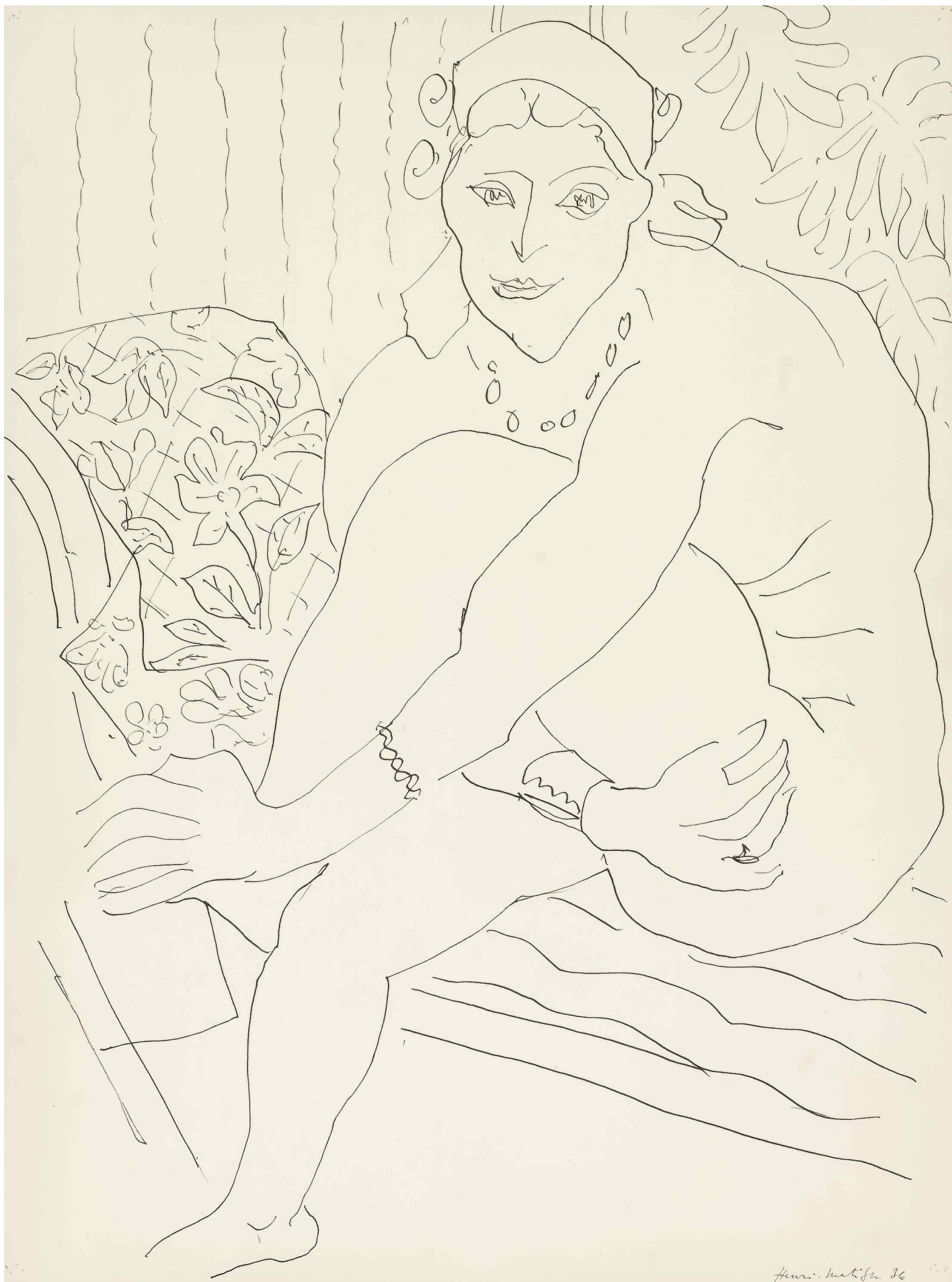
Acquired from the above by the present owner in April 1996

The sense of volume which Matisse creates with his nude model in *Odalisque* is offset by a bold flattening of perspective in the decorative elements that fill the space around her. Matisse preferred to situate his models in richly-adorned spaces with patterned textiles, creating a dynamism in his drawings that is rarely matched in the Modernist canon. His focus, however, remains on the model.

Discussing his interior scenes Matisse wrote that: "My models, human figures, are never just 'extras' in an interior. They are the principal theme in my work. I depend entirely on my model, whom I observe at liberty, and then I decide on the pose which best suits *her nature*. When I take a new model, I intuit the pose that will best suit her from her un-self-conscious attitudes of repose, and then I become the slave of that pose. I often keep those girls several years, until my interest is exhausted. My plastic signs probably express their souls (a word I dislike), which interests me subconsciously, or what else is there? Their forms are not always perfect, but they are expressive. The emotional interest aroused in me by them does not appear particularly in the representation of their bodies, but often rather in the lines or the special values distributed over the whole canvas or paper, which form its complete orchestration, its architecture. But not everyone perceives this. It is perhaps sublimated sensual pleasure, which may not yet be perceived by everyone" (quoted in Ernst Gerhard Güse, *Henri Matisse, Drawings and Sculpture*, Munich, 1991, p. 22).



Henri Matisse at the Hotel Regina with his model and assistant Lydia Delectorskaya, 1941



305

DIEGO GIACOMETTI

1902-1985

Table basse trapezoïdale, modèle aux hiboux
et aux grenouilles

Bronze

17 by 24 by 20¼ in.; 43 by 61 by 51.3 cm

Conceived and cast in 1969.

PROVENANCE

Pierre & São Schlumberger (acquired from the artist in
October 1969)

Thence by descent

LITERATURE

Michel Butor, *Diego Giacometti*, Paris, 1985, illustrations of
another example pp. 109 & 125

Françoise Francisci, *Diego Giacometti, Catalogue de l'oeuvre*,
vol. I, Paris, 1986, illustration of another example pp. 104-05

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986,
illustrations of another example pp. 84-85

Museum Bellerive, *Diego Giacometti, Möbel und Objekte aus
Bronze* (exhibition catalogue), Zurich, 1987, no. 12, illustration
of another example p. 38

Christian Boutonnet & Rafael Ortiz, *Diego Giacometti*, Paris,
2003, illustration in color of another example p. 71

Diego Giacometti was not only the most innovative craftsman working in post-war Paris, but also an accomplished sculptor. Discussing Giacometti's mastery of form and the distinct artistic qualities of his practices, Willy Rotzler writes: "Unlike ordinary furniture, each piece of Diego Giacometti's work is first moulded in clay or plaster in the same manner as a work of sculpture. The pieces all bear the traces of the hand of the artist and the fingers that pressed and kneaded the soft material into the desired form" (Willy Rotzler, *Diego Giacometti* (exhibition catalogue), The Greenberg Gallery, St. Louis, 1985, p. 10). This idiosyncratic style of elegant, practical furniture wrought in bronze, often incorporated a magical menagerie of animals such as the frogs and owls found in *Table basse trapezoïdale, modèle aux hiboux et aux grenouilles*.

Following the death of Alberto in 1966, Diego gained independent notoriety for the first time and produced commissions for esteemed institutions such as The Picasso Museum in Paris, and distinguished private collectors such as his friends Aimé and Marguerite Maeght. These institutions and esteemed patrons were undoubtedly drawn to the fusion of jovial animals and pastoral flora, such as those found in the present lot, into functional household furnishings.

\$ 100,000-150,000



306

PABLO PICASSO

1881 - 1973

Profil de femme

Signed *Picasso* (lower left)

Pen and ink on paper
9 $\frac{7}{8}$ by 8 $\frac{7}{8}$ in.; 25.1 by 22.5 cm

Executed in 1952.

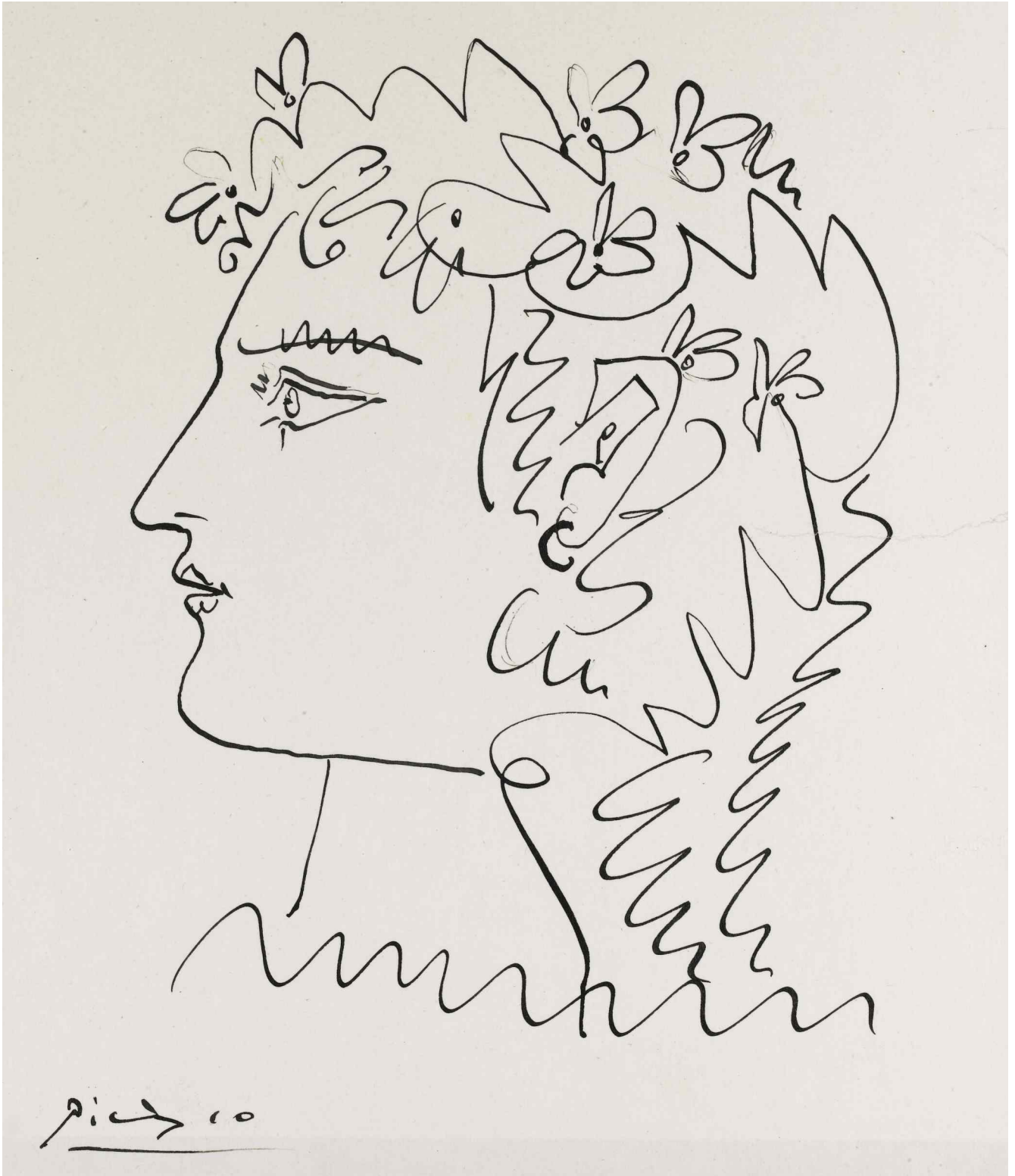
Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Galerie Louise Leiris, Paris
Pierre & São Schlumberger (acquired from the above)
A gift from the above

Profil de femme is a stylistic revival of Picasso's elegant Neo-Classical style which dominated his work during the 1920s. This period marked a dramatic shift from the uncompromising abstraction of his Cubist works executed in the previous decade. His employment of traditional iconography and Greco-Roman art during his Neoclassical phase can be found throughout the artist's oeuvre. The present work, executed in 1952, features his muse rendered in a profile reminiscent of the regal posturing found on ancient imperial coins. In addition to the presence of classical themes throughout his work, Picasso frequently returned to a naturalistic representation of figures. This focus is captured in the present drawing by the spare yet elegant line which forms the captivating features of his muse's face and floral-adorned hair.

\$ 120,000-180,000



307

HENRI LAURENS

1885 - 1954

Femme couchée à la draperie

Terracotta

Length: 16⅞ in.; 42.4 cm

Conceived in 1926 and cast in terracotta in an edition of 6.

PROVENANCE

Galerie Louise Leiris, Paris

A. Thustrup, Djursholm

Acquired from the above

LITERATURE

Henri Laurens (exhibition catalogue), Musée national du Grand Palais, Paris, 1967, no. 131, illustration of another cast
Henri Laurens, Skulpturen, Zeichnungen, Druckgraphik, Buchillustration 1905-1954 (exhibition catalogue), Haus am Waldersee, Berlin, 1967, no. 131, illustration of another cast
Henri Laurens, 1895-1954 (exhibition catalogue), The Hayward Gallery, London, 1971, no. 20, illustration of another cast

\$ 50,000-70,000

Conceived in 1926, *Femme couchée à la draperie* marks a significant point of transition for Laurens. The austere precision demanded by Laurens' early Cubist style was abandoned in the 1920s as the artist sought to inject more expressiveness into his work. Along with his friends Braque and Gris, Laurens began to explore a type of Cubism that retained key elements of the style but incorporated greater naturalism; angular compositions are softened by the introduction of flowing forms, giving his sculpture a new sensuality. *Femme couchée à la draperie* retains the angularity characteristic of Cubism, yet the presented form is infused with fluidity and offers the viewer a very sensual pose—that of an odalisque, the traditional nineteenth-century motif, or something even earlier, as Daniel-Henry Kahnweiler describes: "Each of Laurens' works is a consistent, integral whole, but at the same time it is imbued with a gentle sensuousness. His art is very French; its graceful, flowing forms remind me of the sixteenth-century sculptor Jean Goujon" (quoted in Werner Hofmann, *The Sculpture of Henri Laurens*, New York, 1970, p. 50).

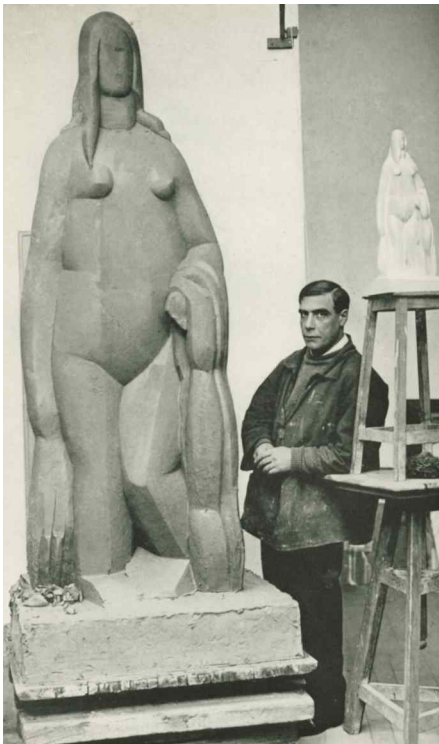
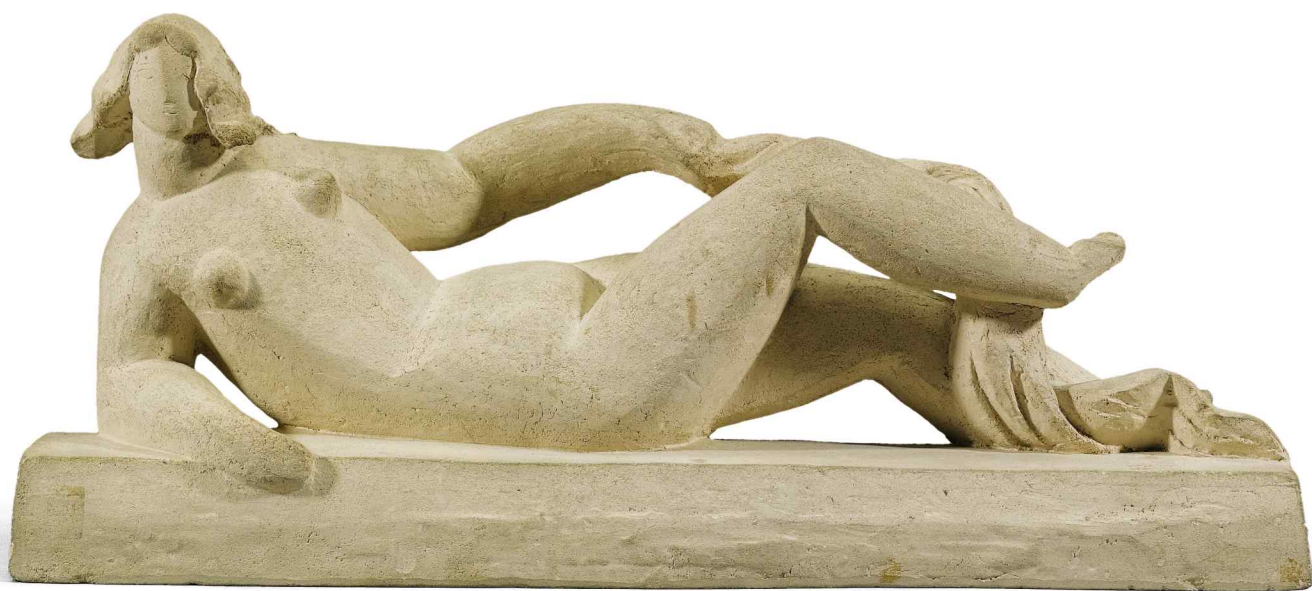


Fig. 1 The artist in his studio in 1926



308

HENRI LAURENS

1885 - 1954

Femme accroupie

Inscribed *HL* and numbered 4

Terracotta

Height: 8¼ in.; 20.6 cm

Conceived in 1928 and cast in terracotta in an edition of 7.

PROVENANCE

Galerie Louise Leiris, Paris
A. Thustrup, Djursholm
Acquired from the above

LITERATURE

Werner Hofmann, *The Sculpture of Henri Laurens*, New York, 1970, illustration of the stone version p. 123
Sandor Kuthy, *Henri Laurens 1885-1954*, Fribourg, 1985, no. 45, illustration of another cast

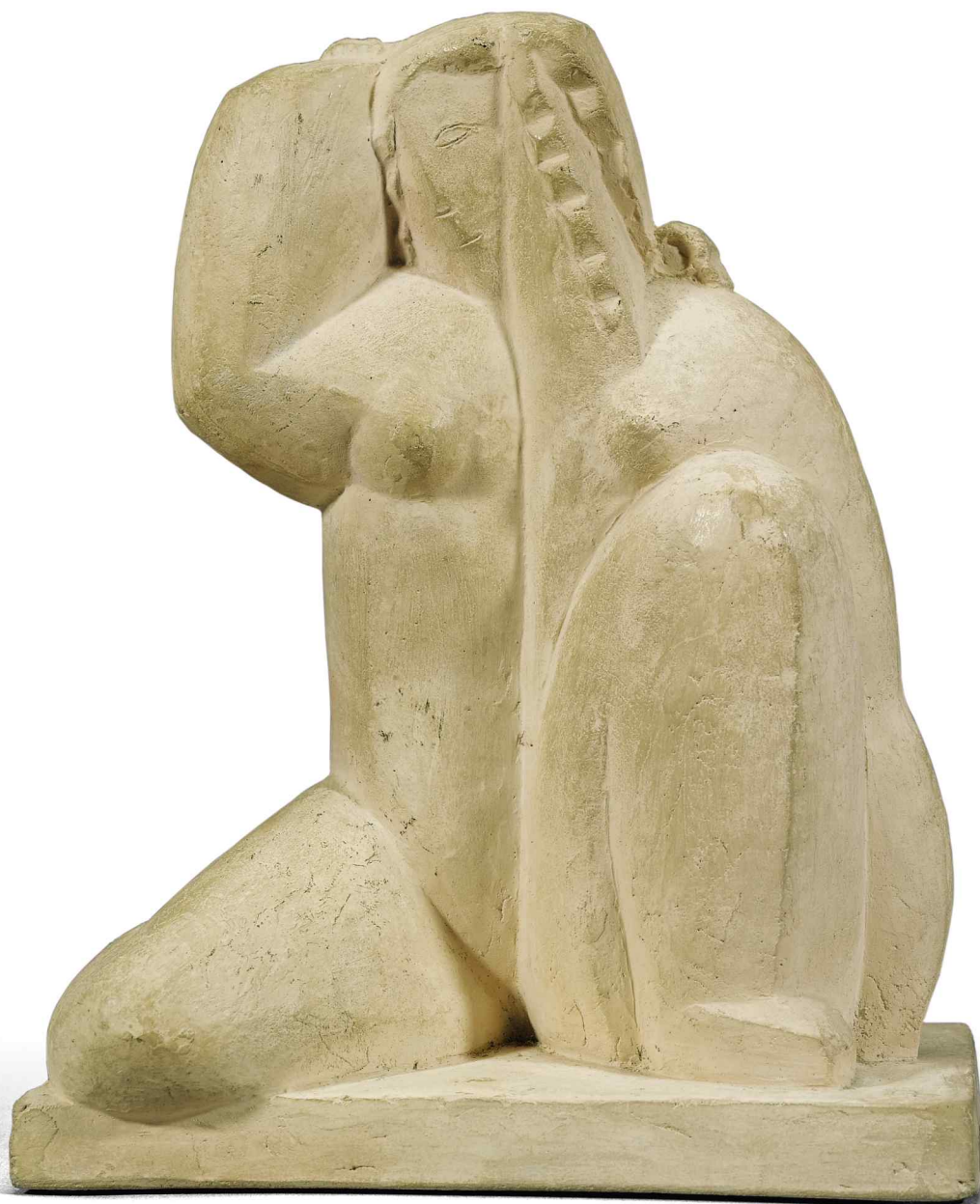
\$ 40,000-60,000

Femme accroupie is another superb example of Laurens' work. In the present work he adheres to a slightly more strict interpretation of the Cubist aesthetic, a movement introduced to him by Fernand Léger. The angularity of the seated nude and the geometric composition typifies the artist's austere Cubist rendering of the human figure early in his career. The primary motivation behind Laurens' sculpture at this stage was the creation of a form of art based on a non-figurative vocabulary of sculptural signs. The artist was not concerned by trying to impart a likeness of the subject in his sculpture, but with the formal aspect of the work that he referred to as "the sculptural event."

Like his fellow Cubists, Laurens was primarily interested with the formal rhythms of line and volume. In his early work the relationship of the sculpture to its subject is not due to a resemblance but through various motifs that provide signs of the idea or inspiration behind the work. Like many of his fellow artists, Laurens would later relax these rules to allow a more figurative interpretation of the Cubist ideal, creating curvaceous sculptures of the female form, and the present work is an important example from the artist's transition period.



Fig. 1 Henri Laurens, *Tête de jeune fille*, 1920, limestone, Tate Collection (Bequest of Gustav and Elly Kahnweiler 1974, accessioned in 1994)



309

GEORGES BRAQUE

1882 - 1963

Pichet et poisson

Signed *G Braque* (toward lower left)

Oil on paper laid down on canvas

19¼ by 24⅞ in.; 49 by 63.2 cm

Painted in 1943.

PROVENANCE

Galerie Louise Leiris, Paris

Jeanne Schlumberger, Paris (acquired from the above)

Pierre Schlumberger

Paul-Albert Schlumberger

Acquired from the above in 1998

LITERATURE

Maeght Éditeur, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures 1942-1947*, Paris, 1960, illustrated pl. 56 (with incorrect dimensions)

\$ 120,000-180,000

Pichet et poisson belongs to Braque's important series of still lifes and interiors painted during World War II. His artistic faculties and courageous vision were ideally suited for the genre, and it has been written: "Nobody else succeeded as [Braque] did in transforming a table covered with objects into a mental space, a cerebral as well as a visual stimulus. Braque's 'pedestal tables' reflect the subjectivity of the painter as much as the objectivity of an utterly ordinary environment" (Isabelle Monod-Fontaine, "Georges Braque's Still Lifes," in *Georges Braque: Order & Emotion* exhibition catalogue, Museum of Contemporary Art, Andros, 2003, p. 19).

When the Germans occupied France in 1940, Braque was forced to flee—initially to the Limoges region and later to the Pyrenees—and when he returned to Paris he withdrew to his studio and lived as a recluse through the remainder of the war. He was remarkably productive during this period, though his resulting output is striking in its austerity and its focus on basic foods, for example loaves of bread, bowls of fruit and the occasional fish, which would seem to underscore the severe deprivation he experienced.



Fig. 1 Georges Braque in his studio circa 1950



310

GEORGES BRAQUE

1882 - 1963

Pomme et pichet

Signed *G Braque* (lower right)

Oil on paper laid down on canvas
6⅞ by 10⅞ in.; 16.9 by 25.8 cm

Painted in 1955.

PROVENANCE

Alexander Iolas, New York

Pierre Schlumberger (acquired from the above)

Acquired from the estate of the above in 1988

LITERATURE

Maeght Éditeur, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures 1948-1957*, Paris, 1959, illustrated pl. 100 (with incorrect medium)

\$ 20,000-30,000



Fig. 1 Paul Cézanne, *Still Life with Sugar Bowl, Jug and Plate of Fruit*, 1890, oil on canvas, The Pushkin State Museum of Fine Arts, Moscow, photograph by DeAgostini/Getty Images



311

MAX ERNST

1891 - 1976

Ohne Titel (Microbe-Décalcomanie)

Inscribed à *Jacques Hérold, son ami Max* (on the artist's mount)

Oil and pencil on paper mounted on card, in the original frame by Jacques Hérold.

2½ by 1⅞ in.; 6.5 by 5 cm

Executed in 1956.

This work will be included in the supplementary volume of the complete work of Max Ernst now in preparation, edited by Prof. Dr. Werner Spies in collaboration with Dr. Jürgen Pech. The work is registered under number 257A.

PROVENANCE

Jacques Hérold, Paris (acquired from the artist and sold: Me Renaud, Drouot-Richelieu, Paris, November 13, 1998, lot 96)
Acquired at the above sale

EXHIBITED

Las Palmas de Gran Canaria, Centro Atlantico de Arte Moderno, *Sueños de tinta. Oscar Domínguez y la decalcomanía del deseo*, 1993, no. 4 (titled *Serie microbios*)

\$ 25,000-35,000



Fig. 1 Jacques Hérold and Max Ernst with friends in 1957

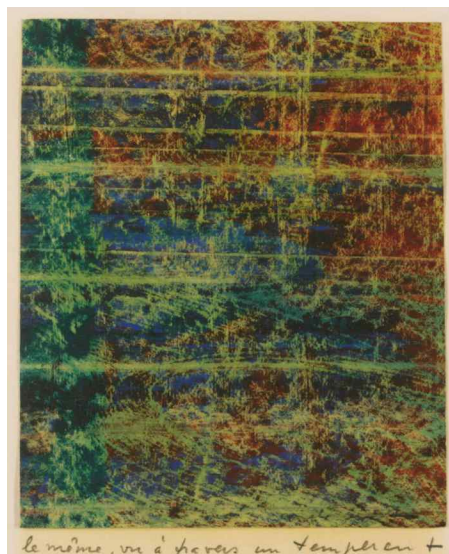


Fig. 2 Max Ernst, *Le Même, Vu à travers un temperent*, 1967, gouache and wax crayon on paper fixed to the artist's mount, sold: Sotheby's, London, February 6, 2013, lot 348 for \$44,999



312

MAX ERNST

1891 - 1976

Ohne Titel (Untitled)

Signed *Max Ernst* (lower right)

Frottage, black crayon, pencil and gouache on paper
17 by 10 1/8 in.; 43.2 by 25.9 cm

Executed in 1925.

This work will be included in the supplementary volume of the complete work of Max Ernst now in preparation, edited by Prof. Dr. Werner Spies in collaboration with Dr. Jürgen Pech. The work is registered under number 56.

PROVENANCE

Private Collection, Paris
Galerie Brusberg, Berlin & Galerie Rudolf Zwirner, Cologne (acquired by 1990)
Galerie Orangerie-Reinz, Cologne (acquired by 1991)
Galerie Brusberg, Berlin & Galerie Rudolf Zwirner, Cologne (acquired by 1994)
Private Collection, Germany (and sold: Sotheby's, London, June 27, 2001, lot 163)
Acquired at the above sale

EXHIBITED

Berlin, Galerie Brusberg & Cologne, Galerie Rudolf Zwirner, *Hommage an Max Ernst, Les Labyrinths ne sont pas faits pour les chiens*, 1990, no. 16, illustrated in color in the catalogue
Cologne, Galerie Rudolf Zwirner, *Max Ernst. Bilder—Zeichnungen—Collagen*, 1990, n.n., illustrated in color in the catalogue
Cologne, Galerie Orangerie-Reinz, *Max Ernst "Jenseits der Malerei." Arbeiten auf Papier*, 1991, n.n., illustrated in color in the catalogue
Hanover, Sprengel Museum; Karlsruhe, Badischer Kunstverein & Salzburg, Rupertinum, *Die Erfindung der Natur. Max Ernst, Paul Klee, Wols und das surreale Universum*, 1994, no. 64, illustrated in the catalogue

\$ 60,000-80,000

In 1925, the year the following two works were executed, Ernst invented his ground-breaking technique of *frottage*, which consisted of placing the paper on a relief surface and rubbing it with a pencil or charcoal, and adding a few strokes in gouache or watercolor. Ernst described *frottage* as "the technical means of augmenting the hallucinatory capacity of the mind so that 'visions' could occur automatically, a means of doffing one's blindness" (quoted in William A. Camfield, *Max Ernst, Dada and the Dawn of Surrealism*, Munich, 1993, p. 157).

Both the present work and the following lot belong to a group of early frottage drawings which were included in the portfolio *Histoire naturelle*, and can be classified into groups such as plant-related, animal-related, cosmic and anthropomorphic. Executed a year after the publication of André Breton's "First Manifesto of Surrealism," these works literally fulfilled Breton's dictum, contained within the Manifesto: "It is not a matter of drawing, but simply tracing."



313

MAX ERNST

1891 - 1976

Ohne Titel (Come into the Continents)

Signed *Max Ernst* (lower right)

Frottage, watercolor and pencil on paper

17 by 10³/₈ in.; 43.3 by 26.3 cm

Executed in 1925.

PROVENANCE

Galerie Rive Gauche, Paris (acquired by 1952)

Little Gallery, Birmingham, Michigan

Mr. & Mrs. Barnett Malbin, Birmingham, Michigan (and sold:

Sotheby's, New York, May 16, 1990, lot 55)

Galerie Orangerie-Reinz, Cologne

Galerie Brusberg, Berlin & Galerie Rudolf Zwirner, Cologne

Private Collection, Germany (and sold: Sotheby's, London,

June 27, 2001, lot 164)

Acquired at the above sale

EXHIBITED

Ann Arbor, University of Michigan, *20th Century Painting and Sculpture from The Winston Collection*, 1955, no. 17

Detroit, Institute of Arts; Richmond, Virginia Museum of Art; San Francisco Museum of Art; Milwaukee Art Institute & Minneapolis, Walker Art Center, *Collecting Modern Art. Paintings, Sculpture and Drawings from The Collection of Mr.*

and Mrs. Harry Lewis Winston, 1957-58, no. 37

Bloomington, Indiana University, *Reflections*, 1971, no. 52, illustrated in the catalogue

New York, Solomon R. Guggenheim Museum, *Futurism - A Modern Focus*, 1973-74, no. 40, illustrated in the catalogue

Berlin, Galerie Brusberg & Cologne, Galerie Zwirner, *Hommage an Max Ernst*, 1990, no. 15, illustrated in color in the catalogue Hanover, Sprengel Museum; Karlsruhe, Badischer Kunstverein & Salzburg, Rupertinum, *Die Erfindung der Natur*, 1994, no. 69

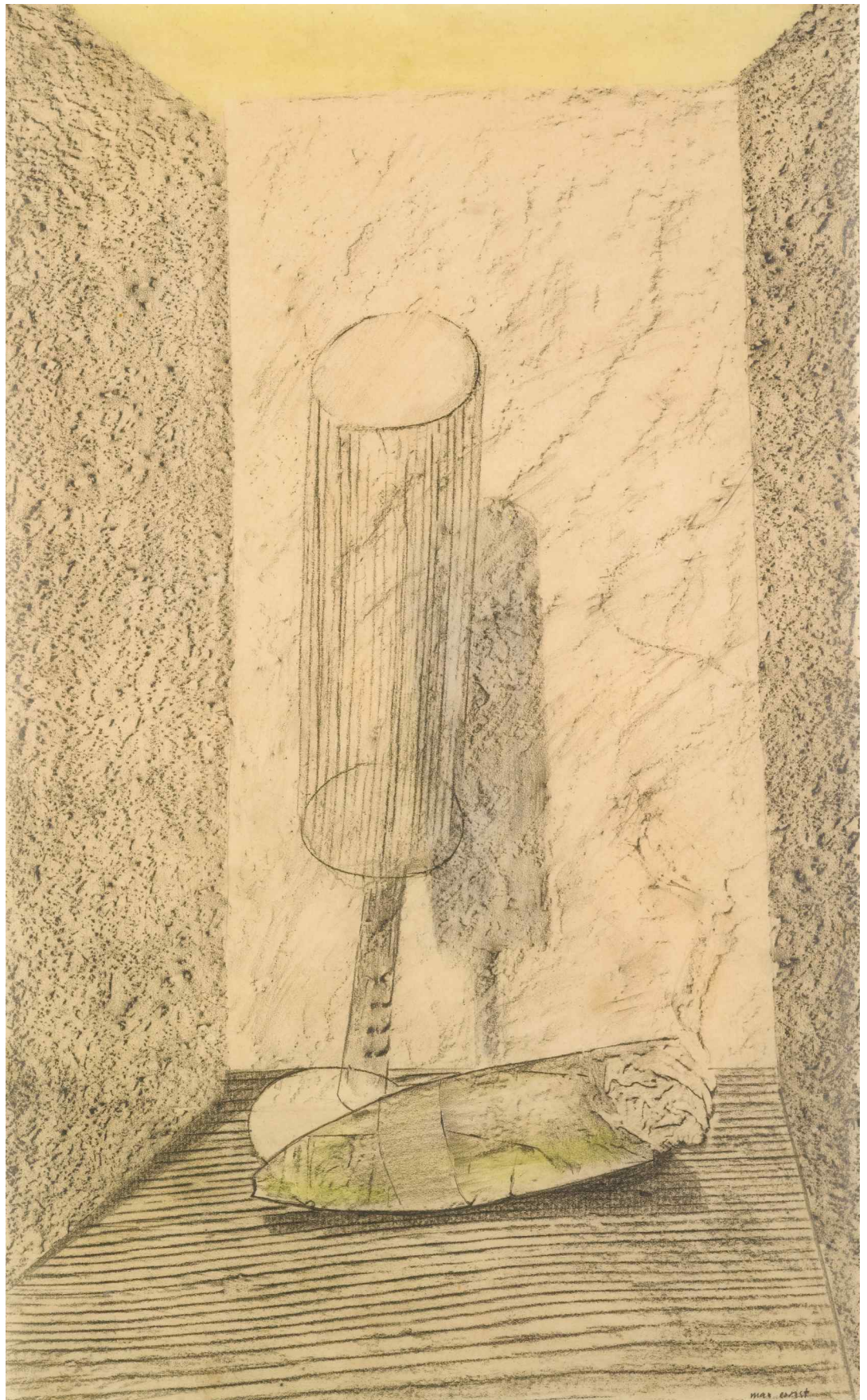
LITERATURE

Werner Spies, *Max Ernst, Oeuvre-Katalog, Werke 1925-1929*, Cologne, 1976, no. 882, illustrated p. 48

This *frottage* is an elaboration of an earlier one entitled *Come into the Continents* that was published as Plate XXII in *Histoire naturelle*, a portfolio of 34 frottages (Jeanne Bucher, ed., Paris, 1926). Here Ernst has reduced the three glasses to one and added a crust of bread.

An exceptional example, this work was also once a treasured part of another distinguished collection, that of Mrs. Lydia Winston Malbin.

\$ 70,000-90,000



314

KURT SCHWITTERS

1887 - 1948

Ohne Titel (15 Pf.)

Signed *K. Schwitters* and dated 1926 (on the artist's mount)

Collage on paper mounted on card

Image: 3 1/8 by 3 1/8 in.; 7.9 by 7.9 cm

Mount: 8 1/2 by 6 1/8 in.; 21.5 by 15.5 cm

Executed in 1926.

PROVENANCE

Estate of the artist

Edith Thomas, London (acquired from the above in 1948)

Sidney Janis Gallery, New York (acquired from the above in 1952)

Maria & Conrad Janis, Los Angeles (acquired from the above in 1999)

Sale: Sotheby's, New York, February 21, 2002, lot 85

Acquired at the above sale

EXHIBITED

New York, Sidney Janis Gallery, *Collage, Painting, Relief & Sculpture by Schwitters*, 1952

Paris, Galerie Berggruen, *Kurt Schwitters. Collages*, 1954, illustrated in color in the catalogue

New York, Sidney Janis Gallery, *Kurt Schwitters. 57 Collages*, 1956, no. 25

New York, Sidney Janis Gallery, *75 Collages by Kurt Schwitters*, 1959, no. 23, illustrated in the catalogue

New York, Sidney Janis Gallery, *Masters at Janis*, 1996, n.n.

LITERATURE

Karin Orchard & Isabel Schulz, *Kurt Schwitters, Catalogue Raisonné*, vol. II, Ostfildern-Ruit, 2003, no. 1448, illustrated p. 211

\$ 70,000-100,000



Fig. 1 Robert Rauschenberg, *Untitled (Mona Lisa)*, circa 1952, engravings, printed paper, fabric, paper, pencil, foil paper and glue on paper, Private Collection

315

EDGAR DEGAS

1834 - 1917

Danseuse faisant la révérence

Inscribed *Degas*, numbered 34/O and stamped with the foundry mark A.A. Hébrard Cire Perdue

Bronze

Height: 13¼ in.; 34 cm

Conceived circa 1896-1911 and cast by 1955.

PROVENANCE

M. Knoedler & Co., New York

Pierre Schlumberger (acquired from the above)

Acquired from the estate of the above in 1988

LITERATURE

John Rewald, *Degas: Works In Sculpture*, New York, 1944, no. LIII, illustration of another cast p. 117

John Rewald, *Degas' Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, no. LIII, illustrations of another cast pp. 144-45

Sara Campbell, "A Catalogue of Degas' Bronzes," in *Apollo*, August 1995, no. 34, illustration of another cast p. 27

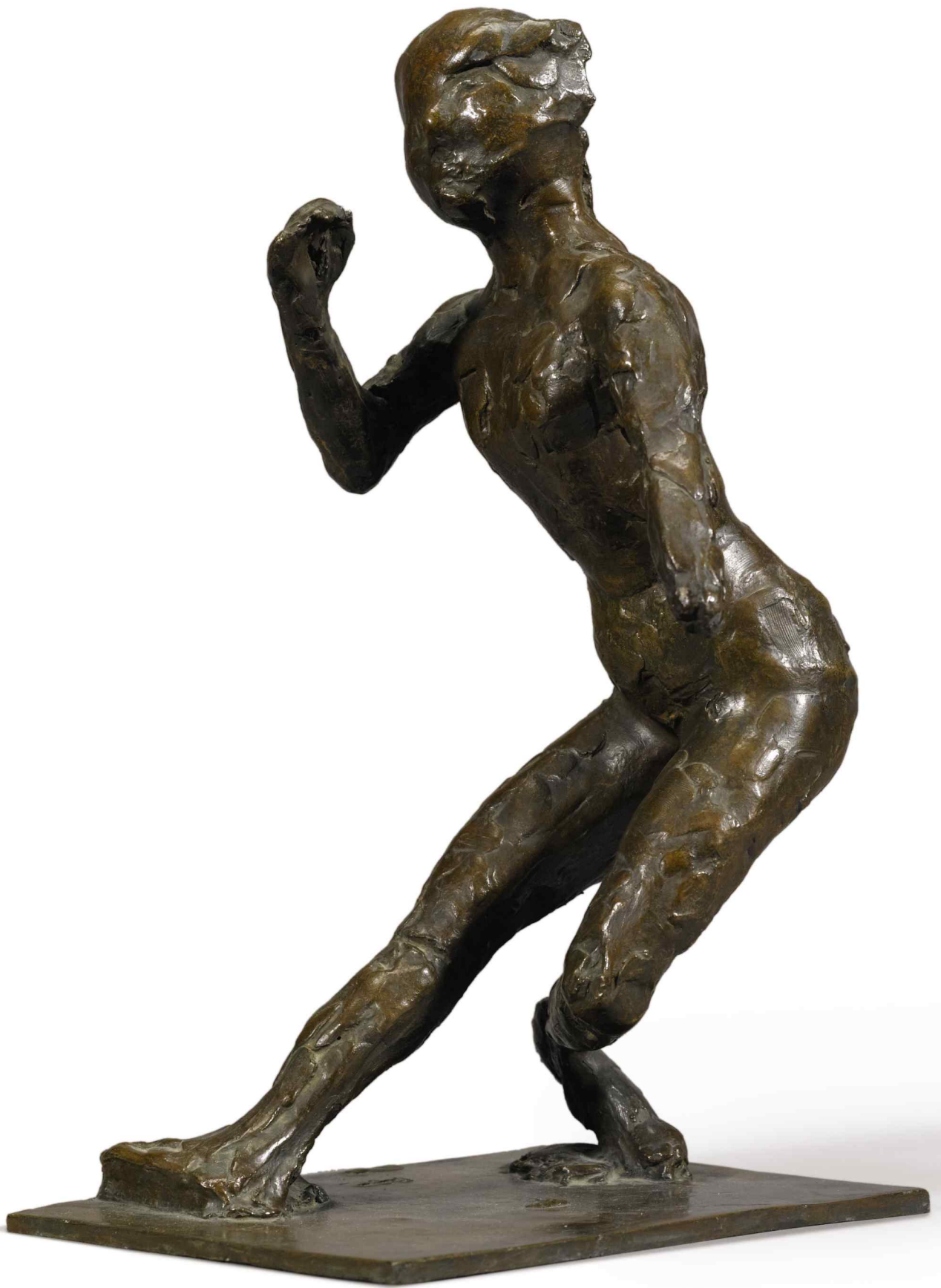
Joseph S. Czeszochowski & Anne Pinget, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Milan, 2002, no. 34, illustration of another cast p. 188

Sara Campbell, ed., *Degas in the Norton Simon Museum*, vol. II, New Haven & London, 2009, no. 73, illustrations of another cast pp. 378-81

\$ 70,000-100,000



Fig. 1 Another cast of the present work on view during the *Première exposition des bronzes d'Edgar Degas* at Durand-Ruel in Paris in 1922



316

SALVADOR DALÍ

1904 - 1989

Swirling Sea Necklace

Inscribed *Dalí*

18k gold with sapphire and emerald beads, pearls and diamonds

Length: 15 $\frac{3}{8}$ in.; 39 cm

Conceived in 1954 by Salvador Dalí and executed by 1963 by the jewelers Alemany & Co., New York.

PROVENANCE

Alemany & Co., New York

São Schlumberger (acquired from the above in 1963)

A gift from the above

\$ 100,000-150,000



Fig. 1 Salvador Dalí, *Portrait de Madame Schlumberger*, 1963-65, oil on canvas, sold: Sotheby's, New York, May 8, 2008, lot 357 for \$802,600



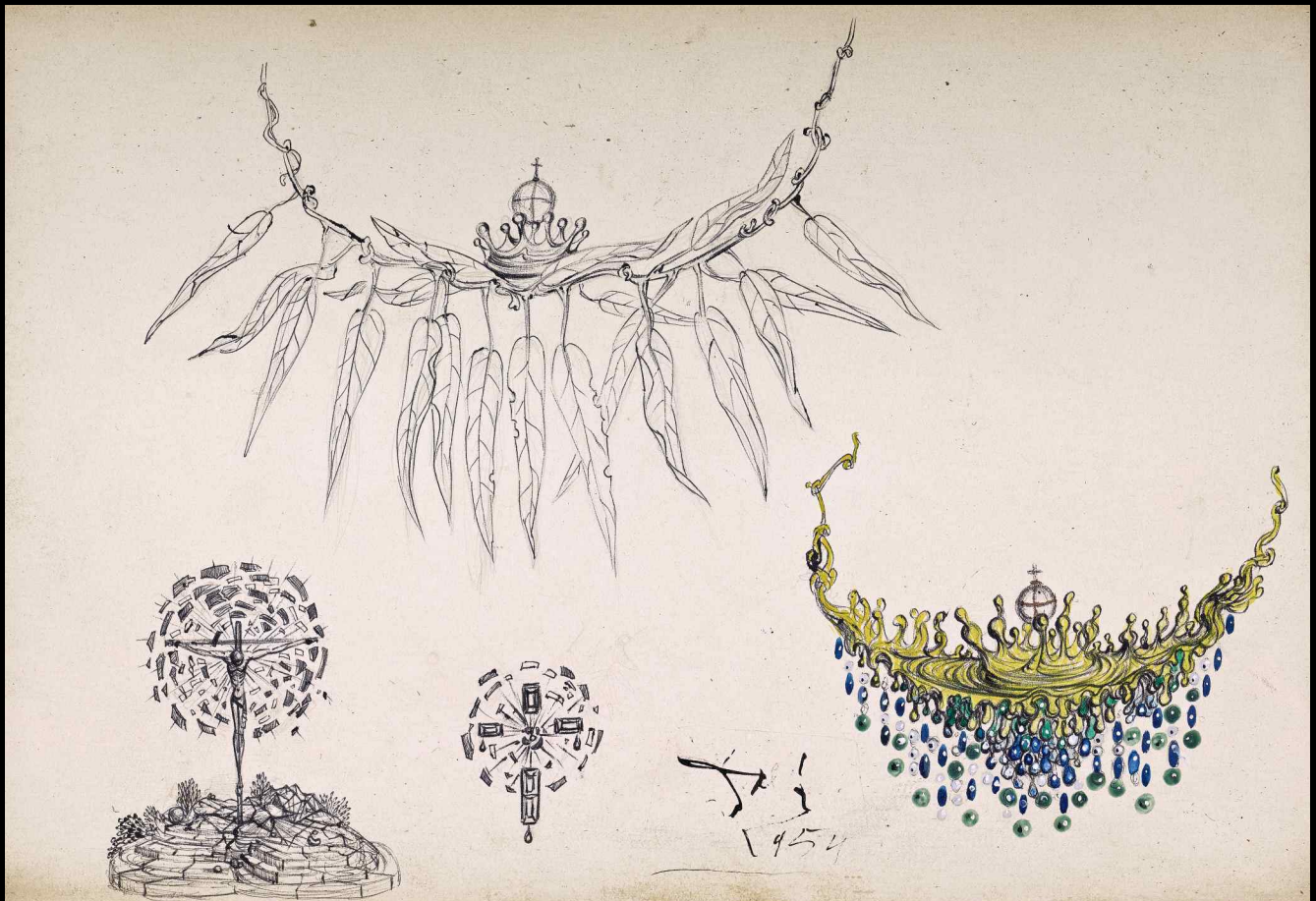


Fig. 2 Salvador Dalí, *Sans titre (Study for the Swirling Sea Necklace)*, 1954, pen and ink and watercolor on paper

A self-styled “Renaissance Man,” Salvador Dalí’s talents stretched far beyond his extraordinary gifts as a painter and draughtsman; his expansive artistic repertoire also included film, sculpture, poetry, photography and theatre, often in collaboration with other artists. Dalí’s exquisite jewels, however, capture the attention and imagination like nothing else. A triumph of technical virtuosity and spectacular visual pyrotechnics, they embody his “love of everything that is gilded and excessive.”

Like Dalí, Madame São Schlumberger had a distinct taste for the lavish and avant-garde. So it was no surprise that shortly after her marriage to Pierre Schlumberger, a scion of the multinational energy conglomerate, she commissioned Dalí to paint her portrait, sitting for him numerous times between 1963 and 1965 (see fig. 1). He personally picked out the gown in which she was depicted for her portrait, pairing it with one of his bespoke creations: the present work, *Swirling Sea Necklace*.

Indeed, although the artist’s finished portrait depicts Madame Schlumberger adorned by a more classical piece, the present work is clearly visible in one of the only known photographs taken at the time of the sittings which took place at Pierre and São’s Sutton Place apartment (see fig. 3). *Swirling Sea Necklace* must have been the subject of many fascinating conversations which took place between artist and sitter.

Executed after Dalí’s meticulous designs by his long-term collaborator, New York jeweler Carlos Alemany, *Swirling Sea Necklace* is made up of flowing tassels set with pearls and emerald and sapphire beads to evoke the ebbs and flows of the tide washing up on a sandy shore—depicted here in stylized gold. The diamonds add a luster to the gold, acting like precious shells dotting the beach. All of these elements culminate in that most precious and luminous product of the sea, a baroque cultured pearl, set on the crest of a wave and nestled in the nape of the wearer’s neck.



Fig. 3 Photograph of Madame Schlumberger wearing the *Swirling Sea Necklace* in her Sutton Place apartment circa 1964

317

SALVADOR DALÍ

1904 - 1989

Don Quixote

Signed *Dalí* and dated 1956+9/1965 (toward lower right);
inscribed *pour Madame Stohmberger [sic], Hommage de Dalí*
(upper right)

Ballpoint pen on paper
14¼ by 11⅞ in.; 36.2 by 28.3 cm

Executed in 1965.

Nicolas Descharnes has kindly confirmed the authenticity of
this work.

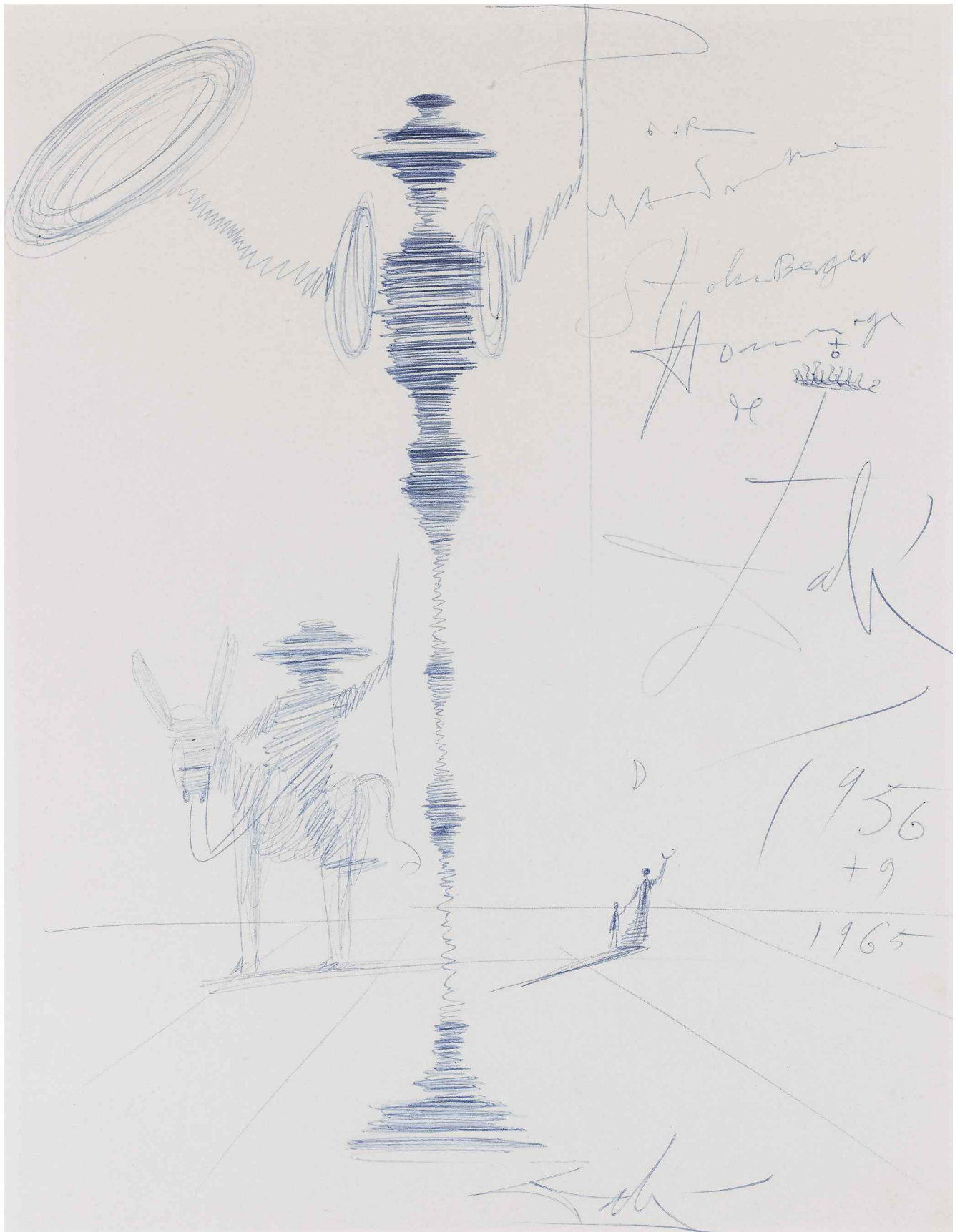
PROVENANCE

São Schlumberger (a gift from the artist in 1965)
Thence by descent

\$ 20,000-30,000



Fig. 1 Salvador Dalí presenting the book *Don Quixote*, 1957, photograph
by Keystone-France/Gamma Keystone via Getty Images



318

MAN RAY

1890 - 1976

À l'heure de l'observatoire: les amoureux

Signed *Man Ray*, dedicated à *São Schlumberger* and numbered 109/150 (lower right)

Lithograph printed in color on wove paper

Image: 13 $\frac{7}{8}$ by 35 $\frac{3}{8}$ in.; 35.4 by 90 cm

Sheet: 26 $\frac{3}{4}$ by 41 in.; 67.8 by 104.2 cm

Published by Jean Pithory, Paris in 1967.

PROVENANCE

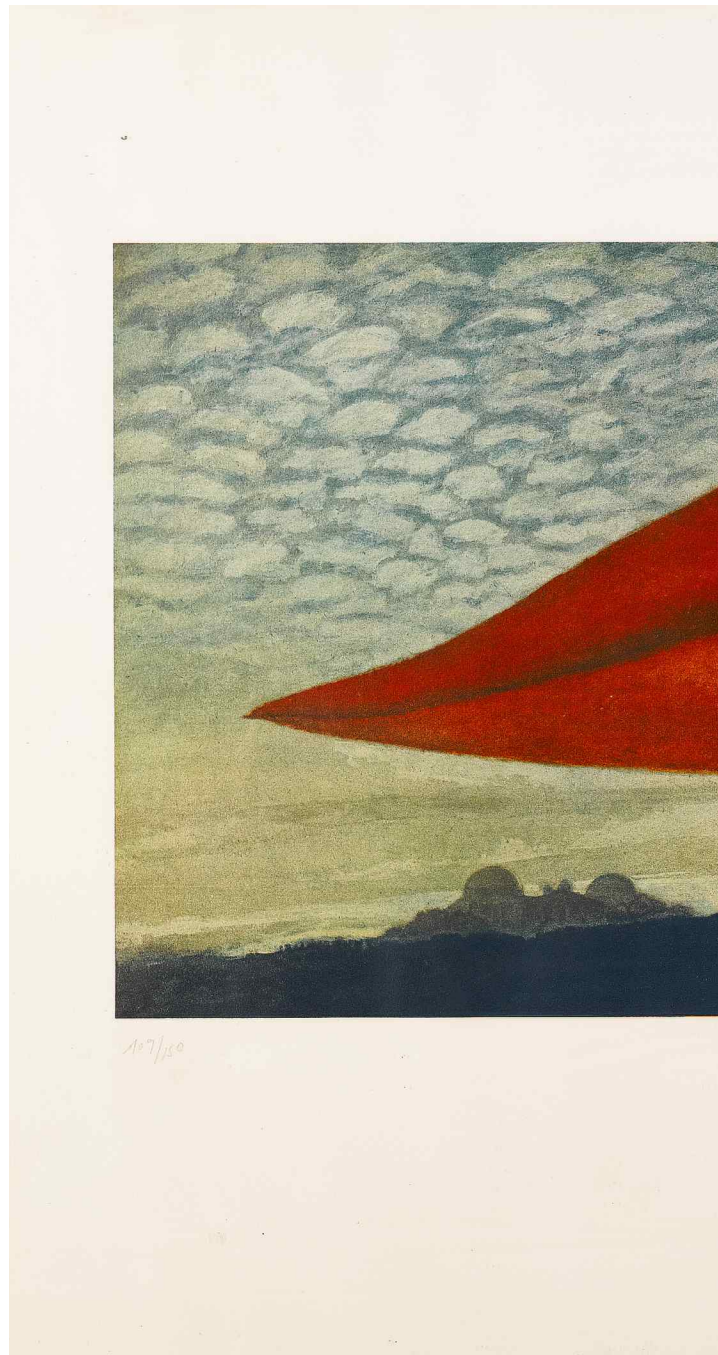
São Schlumberger (a gift from the artist)

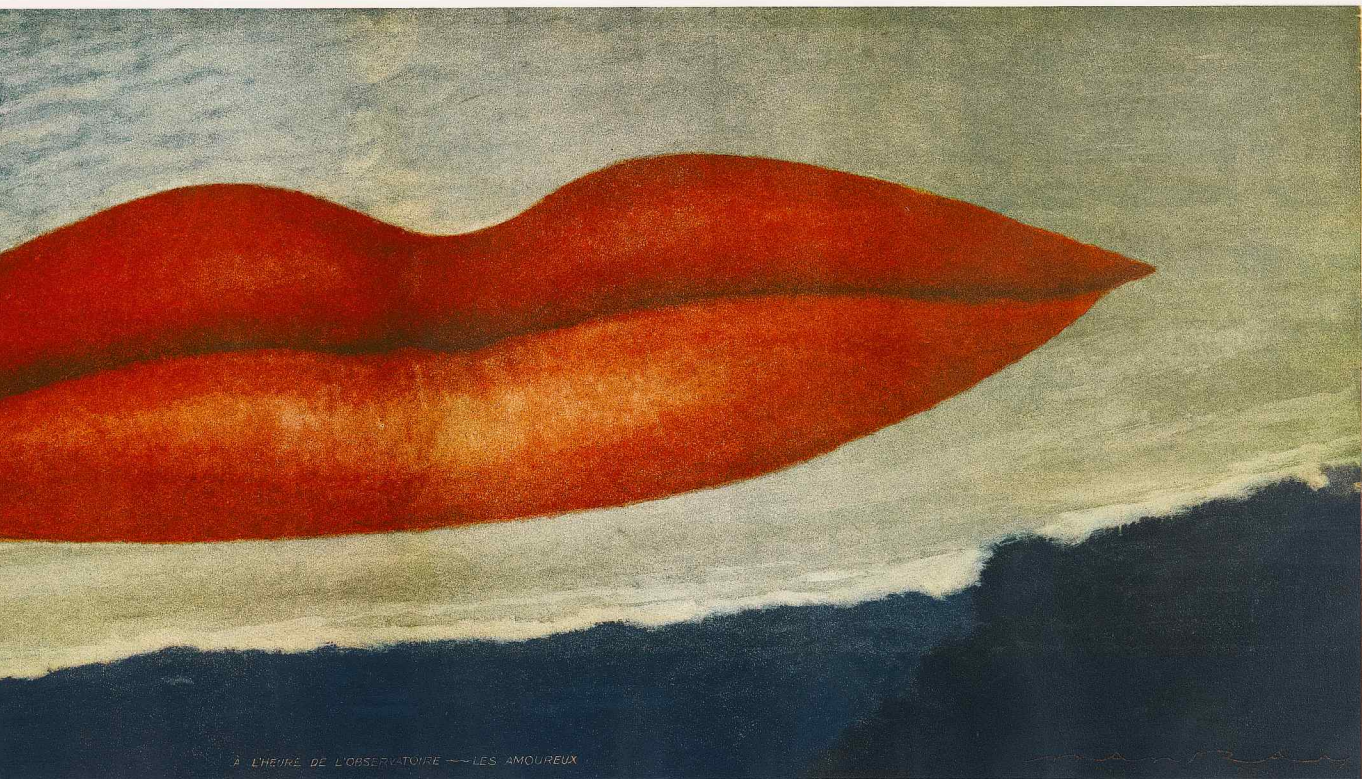
Thence by descent

\$ 10,000-15,000



Fig. 1 Invitation to Man Ray's exhibition opening, December 13, 1948, Copley Galleries, Beverly Hills





à Saut. complim. de Man Ray

319

HANS BELLMER

1902 - 1975

Les Jeux de la Poupée VI

Signed *Bellmer* (lower right)

Hand-colored silver print

7 by 5½ in.; 17.8 by 15 cm

Conceived in 1935-37. This example hand-colored by the artist and printed before the publication of *Les Jeux de la Poupée* in 1949.

PROVENANCE

François-André Petit, Paris

Acquired from the above

EXHIBITED

London, Arts Council of Great Britain, *Dada & Surrealism*
Reviewed, 1978, no. 12N 5

\$ 20,000-25,000

LITERATURE

Hans Bellmer & Paul Éluard, *Les Jeux de la Poupée*, Paris, 1949
Sarane Alexandrian & Jack Altman, *Hans Bellmer*, Paris, 1971,
illustration of another print p. 61

Obliques, Une nouvelle conception de la revue, Nyons, 1979,
illustration of another print p. 99

Hans Bellmer, Photographe (exhibition catalogue), Musée
national d'art moderne, Centre Georges Pompidou, Paris,
1983, illustrated p. 86; illustration of another print p. 43

Peter Webb & Robert Short, *Hans Bellmer*, London, Melbourne
& New York, 1985, illustration of another print fig. 58 & in color
pl. II (titled *The Second Doll*)

Pierre Dourthe, *Bellmer, Le Principe de perversion*, Paris, 1999,
no. 81, illustration in color of another print p. 66

Surrealism: Desire Unbound (exhibition catalogue), Tate
Gallery, London, 2001, illustration of another print fig. 203

Sue Taylor, *Hans Bellmer: The Anatomy of Anxiety*, Cambridge,
Massachusetts, 2000, illustrations of another print pl. 4.16 &
p. 81

Thérèse Lichtenstein, *Behind Closed Doors: The Art of Hans
Bellmer*, Berkeley, 2001, illustration of another print pl. 11

Peter Webb & Robert Short, *Death, Desire and the Doll*, New
York, 2006, no. 4, illustrations of another print on the cover
and n.p.

Hans Bellmer (exhibition catalogue), Staatliche Graphische
Sammlung München, Pinakothek der Moderne, Munich &
Whitechapel Art Gallery, London, 2006, no. 222, illustration in
color of another print p. 94

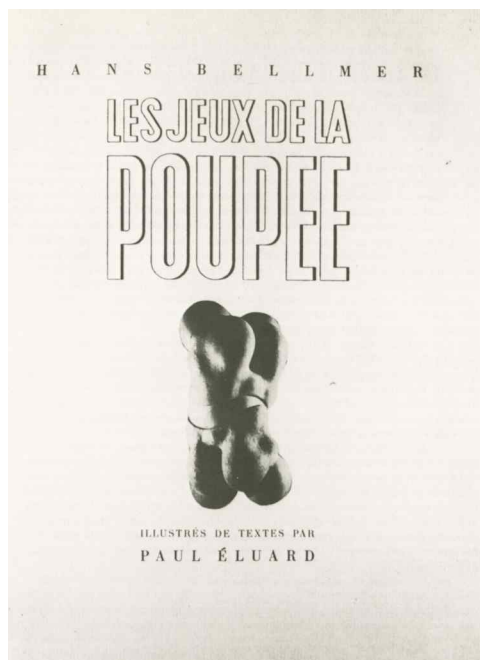
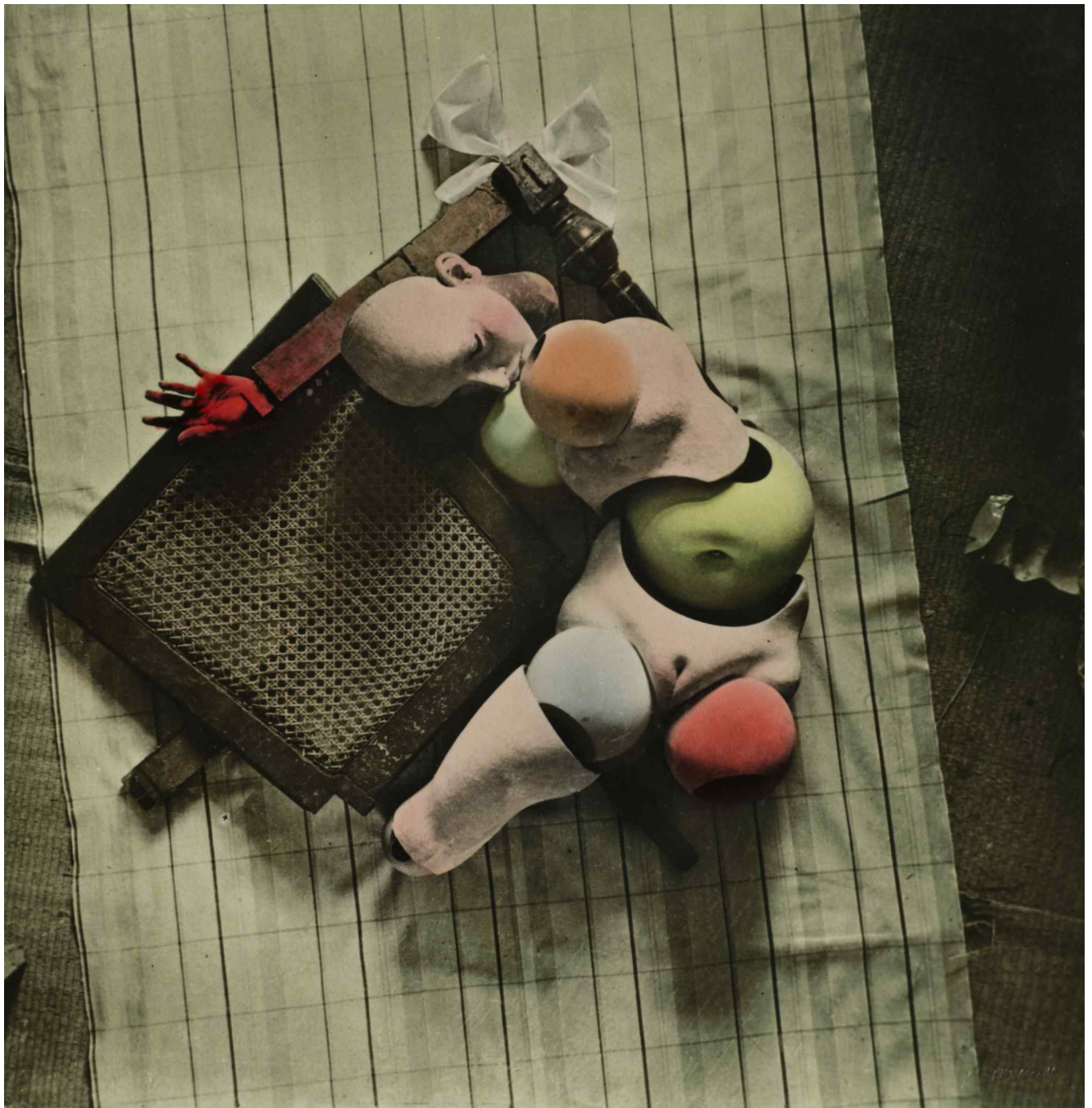


Fig. 1 Title page to *Les Jeux de la Poupée*, Paris, 1949



320

HANS BELLMER

1902 - 1975

Les Jeux de la Poupée IX

Hand-colored silver print
5½ by 5½ in.; 14.1 by 14.1 cm

Conceived in 1935-37. This example hand-colored by the artist and printed before the publication of *Les Jeux de la Poupée* in 1949.

PROVENANCE

André Pieyre de Mandiargues (a gift from the artist)
Sale: Christie's, Paris, October 24, 2011, lot 108
Acquired at the above sale

\$ 12,000-18,000

LITERATURE

Hans Bellmer & Paul Éluard, *Les Jeux de la Poupée*, Paris, 1949
Obliques, Une nouvelle conception de la revue, Nyons, 1979, illustration of another print p. 102
Peter Webb & Robert Short, *Hans Bellmer*, London, Melbourne & New York, 1985, illustration of another print fig. 67; illustration in color of another print pl. III
Pierre Dourthe, *Bellmer, Le Principe de perversion*, Paris, 1999, no. 85, illustration in color of another print p. 68
Peter Webb & Robert Short, *Death, Desire and the Doll*, New York, 2006, no. 5, illustration of another print n.p. (titled *The Second Doll*)
Hans Bellmer (exhibition catalogue), Staatliche Graphische Sammlung München, Pinakothek der Moderne, Munich & Whitechapel Art Gallery, London, 2006, illustration in color of another print p. 89



Fig. 1 André Pieyre de Mandiargues in his home, 1976
© Jacques Haillot/Sygma/Corbis



321

HANS BELLMER

1902 - 1975

Nous suivons à pas lents pour *Les Jeux de la Poupée*

Hand-colored silver print
5⅞ by 5¼ in.; 14.3 by 13.5 cm

Conceived in 1936-37. This example hand-colored by the artist and printed before the publication of *Les Jeux de la Poupée* in 1949.

PROVENANCE

Michel Simon, Paris
Berggruen Galerie, Paris
Soizic Audouard (and sold: Phillips de Pury & Co., New York, April 25, 2007, lot 165)
Acquired at the above sale

\$ 12,000-18,000

EXHIBITED

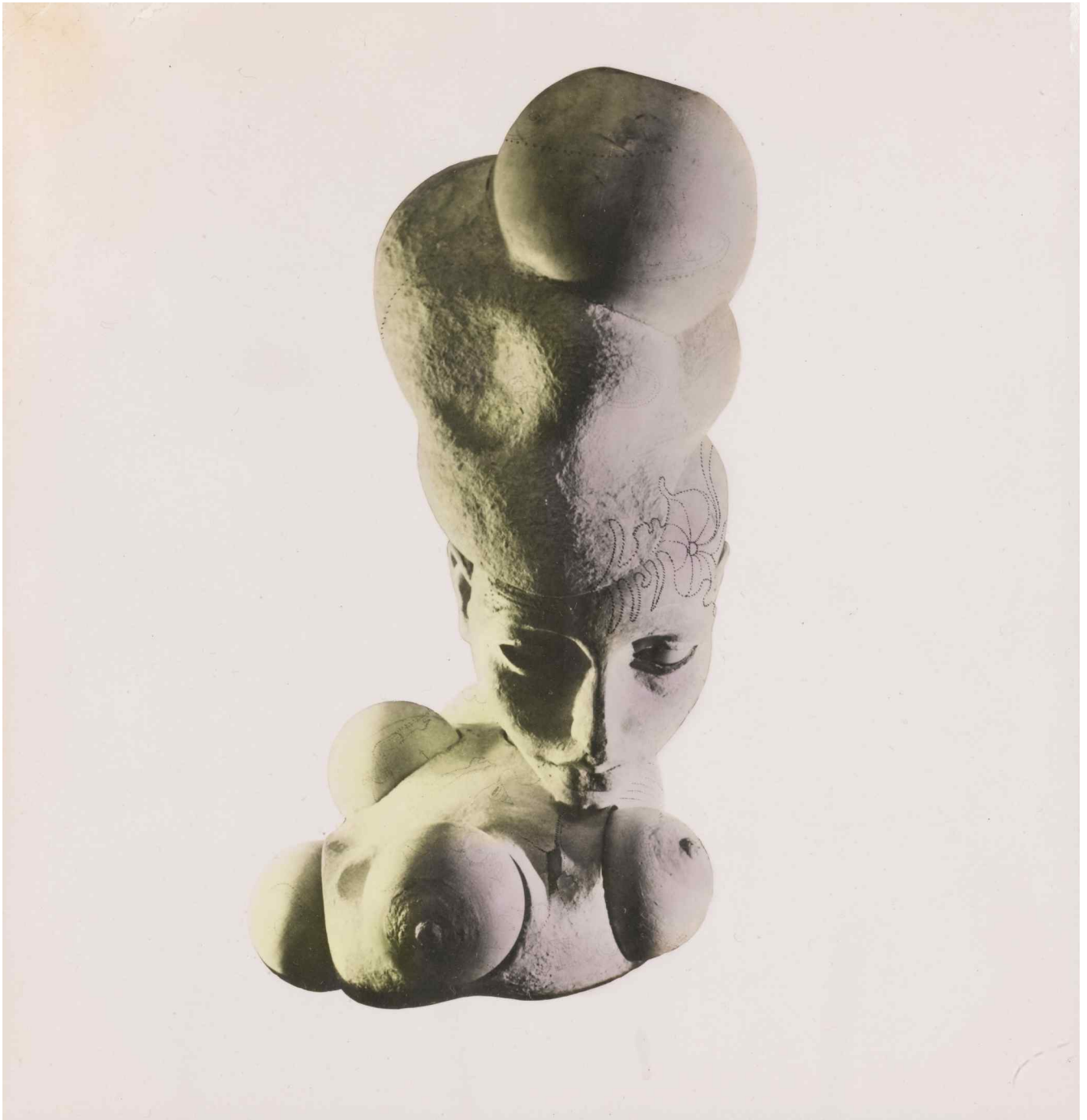
Paris, Musée d'art moderne de la ville de Paris, *Années 30 en Europe: 1929-30*, 1997, no. 32
Okazaki, Mindscape Museum; Osaka, Musée d'Art de Kintetsu & Musée Municipal d'Art de Kitakyushu, *Les Maîtres du Surréalisme: Explorateurs de l'inconscient*, 1998, n.n.

LITERATURE

Hans Bellmer & Paul Éluard, *Les Jeux de la Poupée*, Paris, 1949
José Pierre, *Le Belvédère Mandiargues-André Pieyre de Mandiargues et l'art du XXe siècle*, Paris, 1990, illustration of another print p. 115
Pierre Dourthe, *Bellmer, Le Principe de perversion*, Paris, 1999, no. 97, illustration in color of another print p. 73
Peter Webb & Robert Short, *Death, Desire and the Doll*, New York, 2006, no. 212, illustration of another print p. 147 (titled *We follow her with slow steps*)
Hans Bellmer (exhibition catalogue), Staatliche Graphische Sammlung München, Pinakothek der Moderne, Munich & Whitechapel Art Gallery, London, 2006, no. 222, illustration in color of another print p. 94



Fig. 1 Michel Simon, circa 1946, photograph by George König/Hulton Archive/Getty Images



322

EILEEN AGAR

1904 - 1991

Woman's Head

Signed *Agar* (lower right)

Brush and ink and collage on velvet silk laid down on canvas
13 by 8 7/8 in.; 33.2 by 22.6 cm.

Executed in 1942.

PROVENANCE

Galaozzi-La Placa Gallery, New York
Acquired from the above

EXHIBITED

London, Birch & Conran, *Eileen Agar: A Retrospective*, 1987, no. 52
Berkeley, University Art Museum, *Anxious Visions Surrealist Art*, 1990, no. 6

\$ 10,000-15,000

Executed in 1942, *Woman's Head* is indicative of Agar's adaptation and manipulation of the Surrealist aesthetic with which she surrounded herself. After graduating from the Slade School of Fine Art in London in 1926, Agar moved to Paris where she soon struck up a friendship with the Surrealist protagonists André Breton and Paul Éluard. Her collaboration with Paul Nash led him to recommend her work to Roland Penrose and Herbert Read, organizers of the 1936 *International Surrealist Exhibition* at the New Burlington Galleries in London, making Agar the only female British artist included in the show. By 1940 her works had been shown in Surrealist exhibitions in Amsterdam, New York, Paris and Tokyo.

Agar explained her works as conveying "the interpenetration of reason and unreason" by creating connections among seemingly disparate forms. In true Surrealist fashion, Agar reveals a double reality in *Woman's Head* by showing the unconscious mind at work on the exterior of the figure. In *Woman's Head* the downward swooping lines and yellow pigment used to depict the profile contradict the systematically placed horizontal curvatures extending across the rest of the figure and into the background, demonstrating Agar's enjoyment in fluidly mutating one shape into another.



Fig. 1 Eileen Agar in 1927, photograph by Cecil Beaton



323

GRAHAM SUTHERLAND, O.M.

1903-1980

Study for Armoured Form

Signed *Sutherland* (upper left); dated *1951* (lower right)

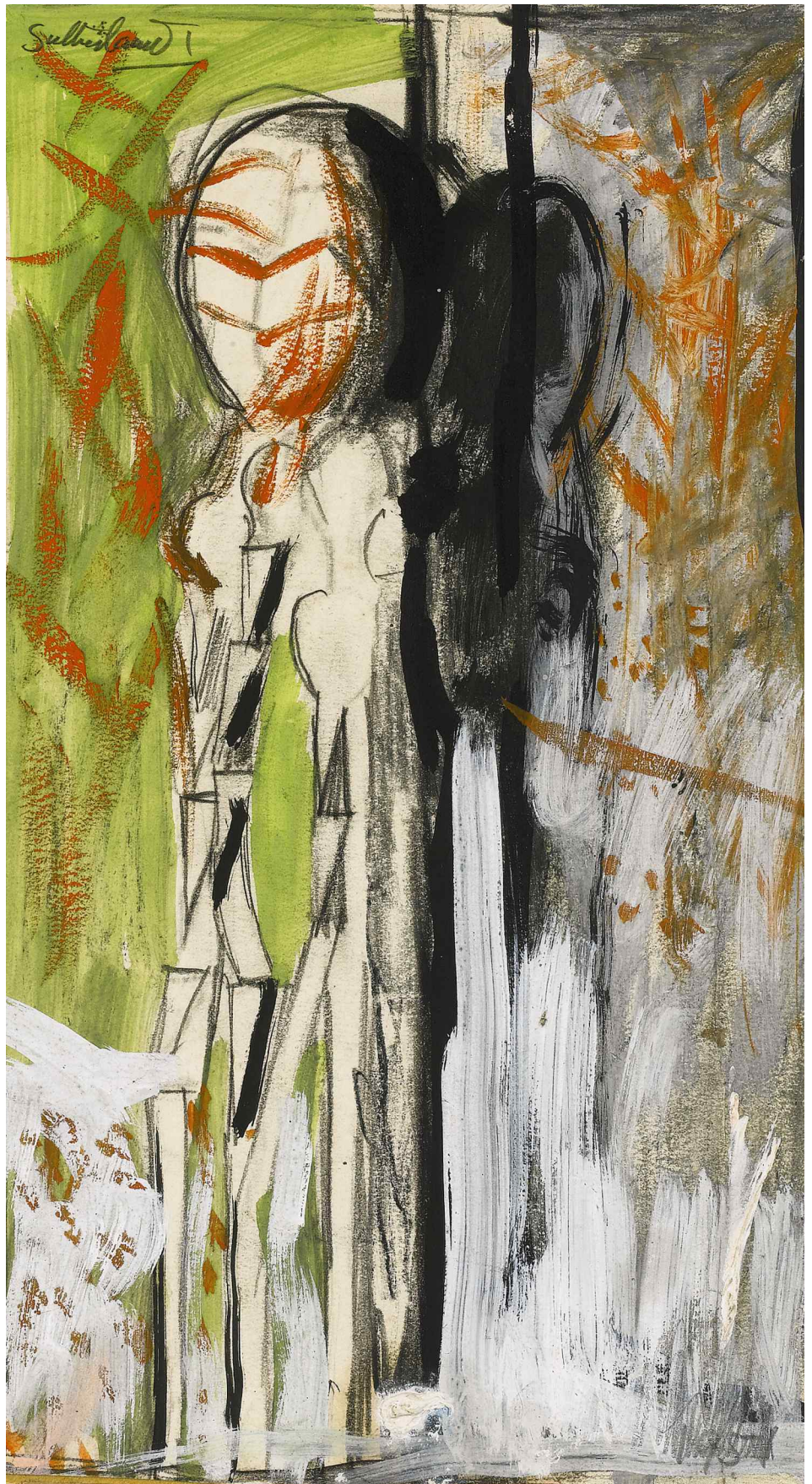
Oil, gouache, brush and ink, crayon and pencil on paper
9⅞ by 5½ in.; 24.5 by 14 cm

Executed in 1951.

PROVENANCE

Galozzi-La Placa Gallery, New York
Acquired from the above

\$ 2,500-3,500



GRAHAM SUTHERLAND, O.M.

1903-1980

The Definitive Portrait: Pierre Schlumberger

Signed with the initials G.S and dated 1976 (lower right)

Oil on canvas

39½ by 38 in.; 100.3 by 96.5 cm

The commission was begun in February 1976 and completed in March 1976.

PROVENANCE

Pierre & São Schlumberger (commissioned from the artist)
Acquired from the estate of the above in 1988

EXHIBITED

London, National Portrait Gallery, *Portraits by Graham Sutherland*, 1977, no. 99, illustrated p. 93

\$ 50,000-80,000

Graham Sutherland, an English artist born in 1903, was a distinguished portraitist whose roll-call of high-profile sitters famously includes figures as illustrious as Somerset Maugham (see fig. 1, now in the collection of the Tate), Winston Churchill, Baron Elie de Rothschild and Helena Rubinstein, among others. In almost all of these works, the sitter presents him- or herself frontally to the viewer and yet remains at a psychological remove, as though absorbed in their own thoughts. In the present portrait of Pierre Schlumberger, however, Sutherland tears down the psychological boundary between sitter and spectator.

In this portrait, painted over a month between February and March 1976, Pierre Schlumberger sits in profile. His congenial pose, enhanced by his mischievous grin, relaxed posture and the cigar hanging loosely from his hand, suggests a sense of intimacy between sitter and spectator; Schlumberger in fact turns toward the spectator, as though engaged in conversation. He fills a great portion of the canvas, and this closeness magnifies the sense of familiarity between the viewer and the viewed, already established through the sitter's comfortable pose. The unusually nebulous background serves only to intensify the effect of the sitter's highly detailed head and eloquent facial expression, as does the rather abstract armchair on which he leans.

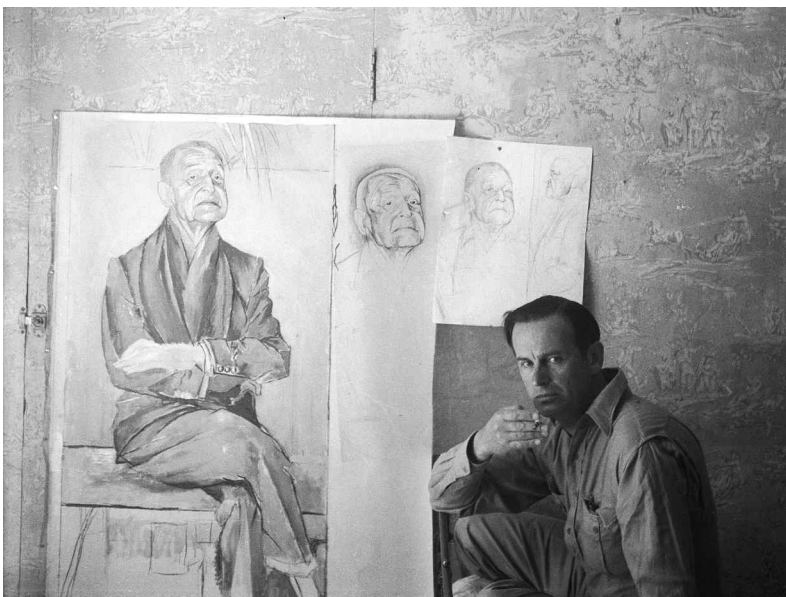
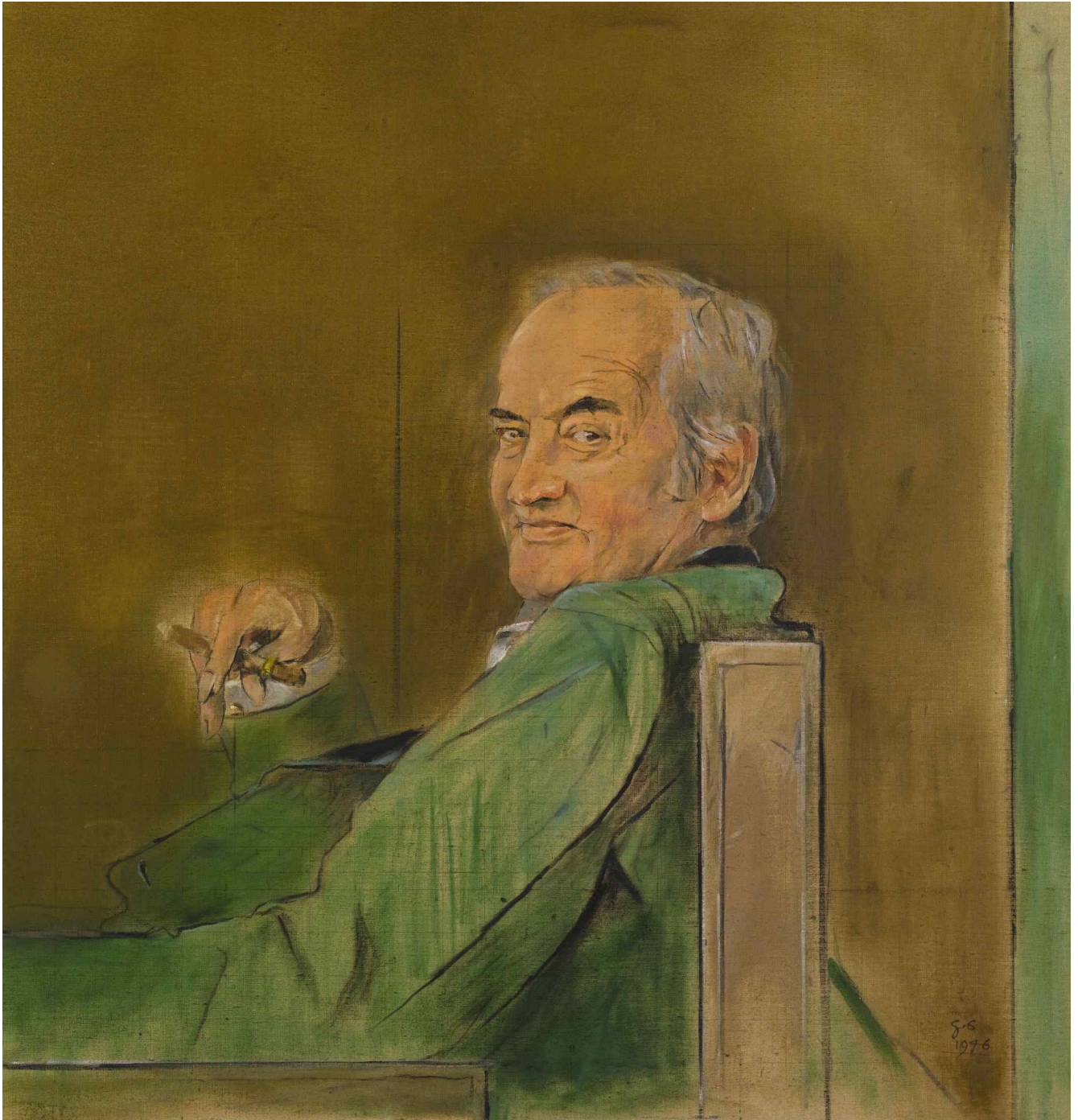


Fig. 1 Graham Sutherland in front of *Portrait of Somerset Maugham* in 1949, photograph by Cecil Beaton



13

ALEXANDER CALDER

1898 - 1976

Untitled (Standing Mobile)

incised with the artist's monogram on the base
painted sheet metal, brass and wire standing
mobile

11¼ x 14 x 11 in. 28.6 x 35.6 x 27.9 cm.

Executed in 1964, this work is registered in the
archives of the Calder Foundation, New York,
under application number A13474.

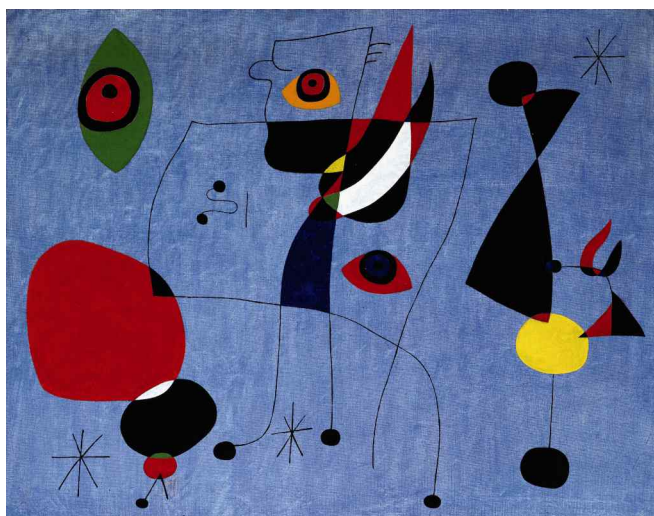
\$ 500,000-700,000

PROVENANCE

Private Collection, Princeton, New Jersey
(acquired directly from the artist in 1964)
Sotheby's, New York, May 13, 2009, Lot 120
Acquired by the present owner from the above

LITERATURE

Gualtieri di San Lazzaro, ed., "Homage to Alexander Calder,"
XX^e Siècle Review, Special Issue, Paris, 1972, p. 25, illustrated



Joan Miró, *Femme et Oiseau dans la Nuit*, 1947
Calder Foundation, New York
/ Art Resource, NY
© 2014 Successió Miró /
Artists Rights Society (ARS),
New York / ADAGP, Paris



14

ALEXANDER CALDER

1898 - 1976

The Handshake and The Fishtail

incised with the artist's monogram and dated
59 on the largest element
painted sheet metal and wire hanging mobile
24¼ x 53½ in. 61.6 x 135.9 cm.
Executed in 1959, this work is registered in the
archives of the Calder Foundation, New York,
under application number *A07541*.

\$ 2,000,000-3,000,000

PROVENANCE

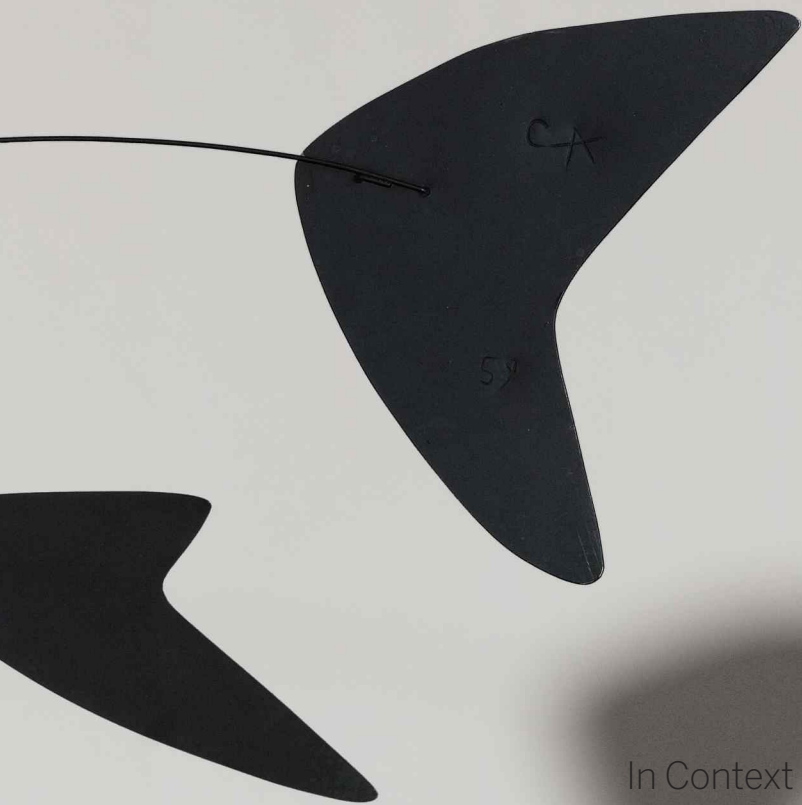
Perls Galleries, New York
Billy Wilder, Los Angeles
Christie's, New York, *The Billy Wilder Collection*, November 13, 1989, Lot 63
Acquired by the present owner from the above

LITERATURE

P. Viladas, "A Life in Pictures," *House & Garden*, April, 1989, p. 156 (illustrated
in color)
Hellmuth Karasek, *Billy Wilder*, Hamburg, 1992, n.p., illustrated (with Billy and
Audrey Wilder in their apartment) and p. 488 (text)







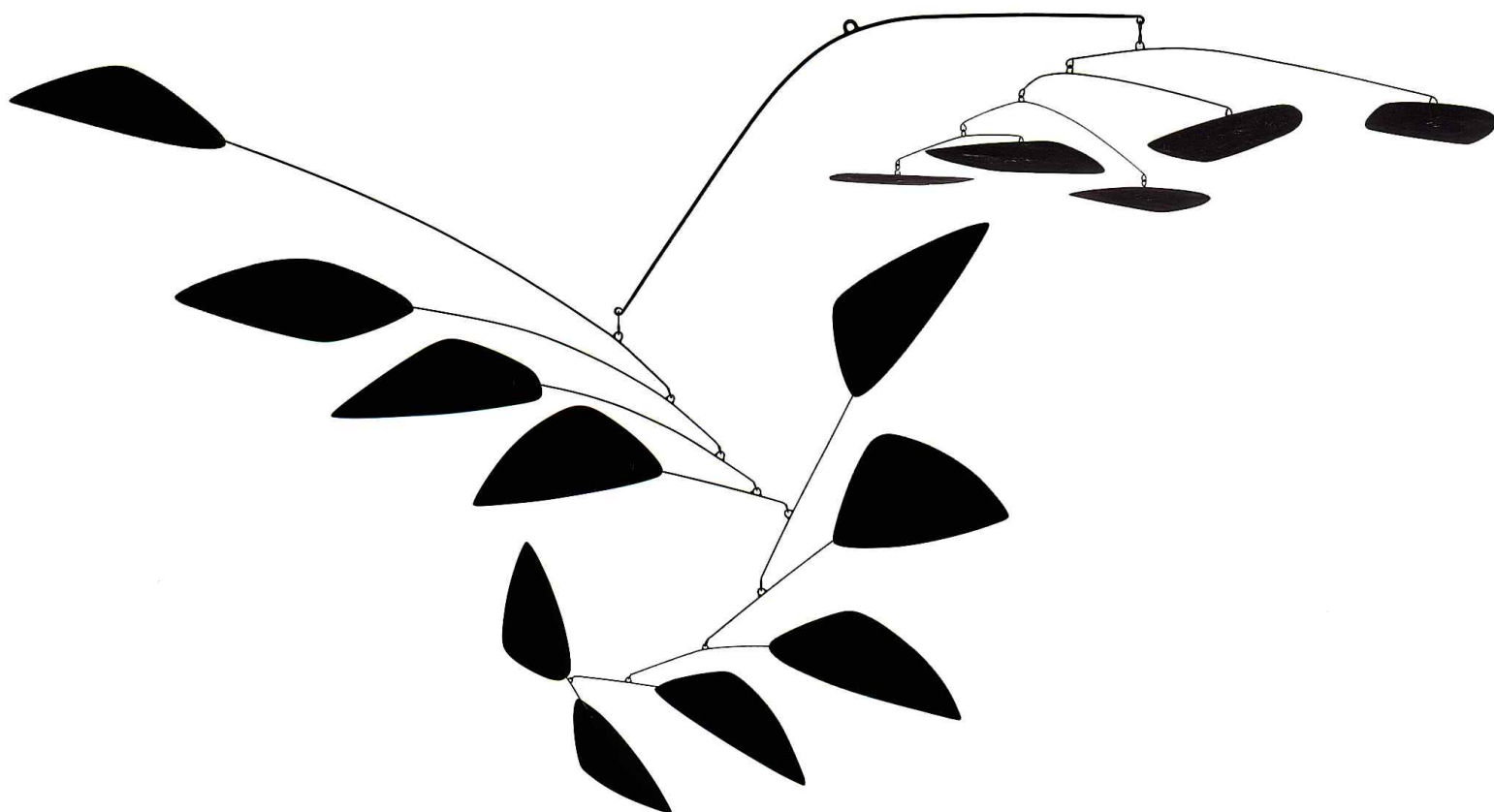
In Context The Handshake and The Fishtail

Above
Billy and Audrey Wilder with
the present work in their
Los Angeles apartment,
November 1989
Photo: Michael Montfort
© 2014 Calder Foundation,
New York / Artists Rights
Society (ARS), New York
© 2014 Successió Miró
/ Artists Rights Society
(ARS), New York / ADAGP,
Paris
© 2014 Artists Rights
Society (ARS), New York /
Karel Appel Foundation
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris
© 2014 Artists Rights
Society (ARS), New York /
DACS, London

Gracefully swiveling through space with its jet-black branches and sharply arced forms, *The Handshake and The Fishtail* is a remarkable articulation of Alexander Calder's most mature formal and conceptual concerns. Through his remarkable manipulation of metal and wire, Calder generated a truly groundbreaking corpus that definitively revolutionized the nature of the sculpted form. Liberating sculpture from its previously defining principles of absolute stasis and stability, he embraced instead the dynamics of motion, celebrating the possibilities for organic movement in the visual arts. Embodying Calder's signature angular fish-like forms in an elegant pitch-black monochrome, *The Handshake and The Fishtail* is an archetypal icon of Calder's most forcefully magnetic mobile sculptures. Although Calder is celebrated for his command over pure abstraction in his epochal mobiles, the fish motif is the most consistent representational subject that recurred throughout his entire output. From his first standing mobiles in the early 1930s until his death in 1976, the figure of the fish permeated many of his

most accomplished and complex sculptures. Once in the prominent collection of famed Academy-Award winning director Billy Wilder, celebrated for classic films like *The Apartment* and *Some Like It Hot*, the present work's illustrious provenance renders it a formidable model of Calder's output during his most beloved period. The monochromatic palette highlights Calder's focus on form and movement as the essential sculptural components, foreshadowing the minimalists who would further revolutionize the art world in the 1960s through their reductive aesthetics. The bewitchingly in-flight forms of *The Handshake and The Fishtail* enliven the atmospheric space carved around their contours, existing as discrete elements of a greater whole as they twist and turn through contiguous air.

Feats both of Calder's fertile and inquisitive mind and his extraordinary affinity for engineering, the mobiles show Calder at his most technically adept and conceptually inventive. The diversity of balance and axis in this complex aerial composition is full of the cadence and dexterity that are unique to

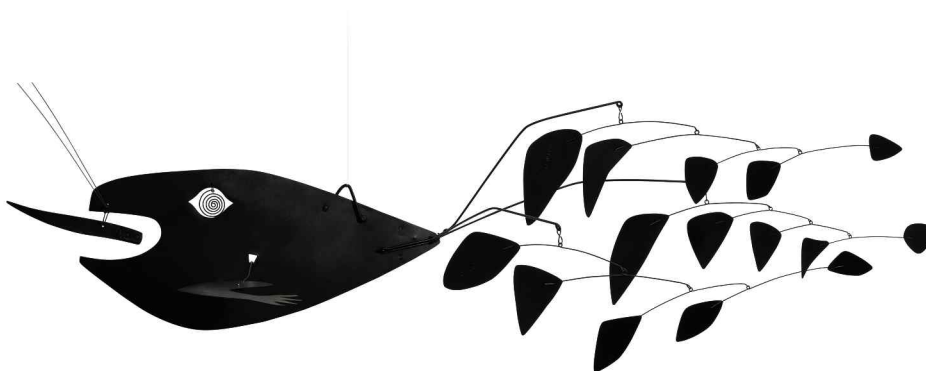


Calder's canon of suspended forms, moving in a sublime metallic ballet of ever-changing composition. Renowned for their outstanding beauty and craftsmanship, the mobiles of Calder are testament to his technical skill, imaginative genius, and talent for organic composition; in these respects *The Handshake and The Fishtail* is simply outstanding. The entire arrangement invites associations with cosmological concepts, a concern which was of lasting fascination to Calder: "I think... the underlying sense of form in my work has been the system of the universe, or a part of it. For that is rather a large model to work from." (cited in Jacob Baal-Teshuva, *Calder*, Cologne, 1998, p. 20) *The Handshake and The Fishtail* thus serves as an aid to a form of metaphysical contemplation, with the gentle movements of the branches encouraging a sensation of calm tinged with wonder and awe. The power of *The Handshake and The Fishtail* is based on a fundamental understanding of the universe and its most elementary principles. Merging together concepts of motion and balance in perfect harmony, the linear tension of the component parts, suspended here in a lyrical equilibrium of pure form, gives the work its distinctive playful vitality and spectacular sense of weightlessness. The title of the work

imbues this abstract composition with an intriguing narrative, inspiring a bonhomie that is characteristic of Calder's cheerful whimsy. Balancing this tongue-in-cheek spirit with Calder's fundamental interest in understanding the universe encapsulates the artist's well-documented pursuit of approximating the freedom, mystery, and joy of earthly existence by means of his mobiles.

As early as the 1920s in Paris, Calder had grappled with questions of how to depict abstract forms in three-dimensional space. After a now legendary visit to Piet Mondrian's studio in 1930, with the sight of squares of colored paper arranged on the wall in the

manner of one of Mondrian's paintings, Calder was inspired to challenge the kinetic possibilities of art. In 1932, the same year that he created his first mobile sculpture, Calder revealed his excitement at the extraordinary new creative world he was in the process of discovering: "Why must art be static?... You look at an abstraction, sculptured or painted, an entirely exciting arrangement of planes, spheres, nuclei, entirely without meaning. It would be perfect but it is always still. The next step in sculpture is motion." (the artist cited in Howard Greenfield, *The Essential Alexander Calder*, New York, 2003, p. 67) Thus his sculptures abandoned the



Opposite top
Alexander Calder,
The Y, 1960
The Menil Collection,
Houston
Photo: Hickey-Robertson,
Houston
© 2014 Calder Foundation,
New York / Artists Rights
Society (ARS), New York

Opposite bottom
Alexander Calder,
Poisson Volant (Flying Fish),
1957
Private Collection
Photo © Christie's Images /
Bridgeman Images
© 2014 Calder Foundation,
New York / Artists Rights
Society (ARS), New York

Right
Joan Miró, *Constellation:
Toward the Rainbow*, 1941
The Metropolitan Museum
of Art, New York
Image copyright © The
Metropolitan Museum
of Art. Image source: Art
Resource, NY
© 2014 Successió Miró
/ Artists Rights Society
(ARS), New York / ADAGP,
Paris



domain of the plinth, which had traditionally elevated sculpture to a rarefied realm beyond the viewer, to leap into an indeterminate and actively changing space that engaged the viewer directly in suspension. From that seminal moment, Calder remained steadfast in his exploration of sculpture's potential for kinetic movement, and *The Handshake* and *The Fishtail* from 1959 is paradigmatic of this inimitably innovative and undeniably significant artist's oeuvre.

In a catalogue essay for Calder's seminal 1946 exhibition at Galerie Louis Carré in Paris, the French existentialist philosopher Jean-Paul Sartre marvelously distilled the

unique complexity of the artist's mobiles: "His mobiles signify nothing, refer to nothing but themselves: they *are*, that is all; they are absolutes. Chance, 'the devil's share,' is perhaps more important in them than in any other of man's creations. They have too many possibilities and are too complex for the human mind, even their creator's, to predict their combinations. Calder establishes a general destiny of motion for each mobile, then he leaves it on its own. It is the time of day, the sun, the station between the servility of a statue and the independence of nature. Each of its evolutions is the inspiration of a split-second. One sees the artist's main theme,

but the mobile embroiders it with a thousand variations. It is a little swing tune, as unique as ephemeral as the sky or the morning. If you have missed it, you have missed it forever." (Jean-Paul Sartre, "Existentialist on Mobilist," *Art News*, 46, December 1947, pp. 22-23) As brilliantly described by Sartre, the best instances of Calder's mobile sculptures exemplified by *The Handshake* and *The Fishtail* are thoughtfully and deliberately composed by him and then left to commune autonomously and naturally with their physical environment, the precise quality of their movements dependent on the slightest atmospheric shift.

15

PIERRE
SOULAGES

b. 1919

Peinture 3 Mars 1970

signed; signed and dated 3 Mars 1970 on the reverse

oil on canvas

79½ x 62½ in. 202 x 159 cm.

\$ 500,000-700,000

PROVENANCE

M. Knoedler & Co., Inc., New York

Sotheby's, London, December 4, 1974, Lot 103A

Private Collection, Europe (acquired from the above)

Christie's, London, November 30, 1989, Lot 771

Acquired by the present owner from the above

EXHIBITED

Pittsburgh, Museum of Art, Carnegie Institute, *1970 Pittsburgh International: Exhibition of Contemporary Art*, October 1970 - January 1971, cat. no. 208, p. 89, illustrated

LITERATURE

Pierre Encrevé, *Soulages: L'oeuvre complet Peintures, Vol. II: 1959-1978*, Paris, 1995, cat. no. 648, p. 231, illustrated in color



oulagu



Left
Robert Motherwell,
*Elegy to the Spanish
Republic, 70, 1961*
The Metropolitan Museum
of Art, New York
Image copyright
© The Metropolitan Museum
of Art. Image source:
Art Resource, NY
Art © Dedalus Foundation, Inc.
Licensed by VAGA,
New York, NY

Opposite
Pierre Soulages in his
studio, 1967
© Manuel Litran/Corbis
© 2014 Artists Rights Society
(ARS), New York /
ADAGP, Paris

In Context

Peinture 3 Mars 1970

Magnificently thick washes of onyx black pigment cascade forcefully from the top left of the monumental *Peinture 3 Mars 1970*, its voluminous curvilinear bows thrusting with an elemental gestural force that invites associations with Soulages' New York School contemporaries, Franz Kline and Robert Motherwell. Having been featured in the influential 1970 Pittsburgh *International Exhibition of Contemporary Art* at the Carnegie Institute in Pittsburgh, *Peinture 3 Mars 1970* is a remarkable example of Soulages' mature output. The striking white of the background provides a dazzling visual contrast to the powerful arcs of the luminous midnight-black brushstrokes that plunge downward, seemingly harnessing a metaphorical gravity within this stunningly dramatic painting. With their crisp achromatic palette and elegant swoops of paint, the works from this instantly recognizable series – all executed between 1969 and 1970 – embody a crucial

transition in Soulages' practice toward the refined, sophisticated, and exceptionally sumptuous compositions for which he is most revered. Soulages was deeply inspired by the carved rock monoliths and menhirs that abound near his birthplace of Rodez in Southern France: in its commanding sense of solidity and strength, *Peinture 3 Mars 1970* appears to pay homage to these ancient vertical sculptural forms. As Bernard Ceysson noted, "Soulages is a great admirer of the simplicity and grandeur of Cistercian architecture... In this space defined by the musical rhythm of pure and implacable geometry, light merges into darkness." (Bernard Ceysson, *Soulages*, Italy, 1980, p. 18) This statement appears especially apposite with regards to *Peinture 3 Mars 1970*, in which the soaring curves of the paint markings are arguably reminiscent of the remarkable vaulting found within cathedrals and churches of the medieval era. The present work brilliantly conveys a sense of striking

dichotomies and opposition, with the stark contrast between the dark and light areas of the canvas evoking the ancient and primal concepts of Yin and Yang, masculine and feminine, night and day. The result is a work that, despite the energetic movements of the paint surface which dominate the upper level of the composition, is suggestive of meditative profundity: a work that encourages intense contemplation and cogitation on the part of the viewer. Reflecting on this seminal and compelling body of work, Catherine Millet asked Pierre Soulages, "What does a painter look for in black and white?" The artist replied, "Black is the color that is most opposed to everything that surrounds it. A black and white picture has nothing to do with its natural environment, which is always colorful." (Pierre Soulages cited in conversation with Catherine Millet, translated from "Pierre Soulages: La Peinture au Présent", *Art-Press*, no. 34, Paris, February 1980, n.p.)



16

MORRIS LOUIS

1912 - 1962

Lambda II

signed with initials and titled *Lambda* twice on the reverse

Magna on canvas

102¾ x 142 in. 261 x 360.7 cm.

Executed in 1960.

\$ 1,000,000-1,500,000

PROVENANCE

Estate of the Artist (Estate no. ML 3-14)

Paul Kasmin Gallery, New York

Acquired by the present owner from the above in 2001

EXHIBITED

New York, Andre Emmerich Gallery, *Morris Louis: Major Works*,

September 1985, cat. no. 10, n. p., illustrated in color

New York, Andre Emmerich Gallery, *Variations on a Theme - 1960*,

February - March 1995

Münster, Westfälisches Landesmuseum; Grenoble, Musée de Grenoble,

Morris Louis, May - December 1996, p. 84, illustrated in color and illustrated in color on the cover

Los Angeles, Manny Silverman Gallery, *Morris Louis: Six Paintings from*

1958-1962, January - February 2001, illustrated in color on the cover

New York, Paul Kasmin Gallery, *Morris Louis*, November 2001, p. 27, illustrated

in color, p. 10 (text) and illustrated in color on the front and back cover

LITERATURE

Diane Upright, *Morris Louis: The Complete Paintings: A Catalogue Raisonné*,

New York, 1985, cat. no. 334, p. 105, illustrated in color and cat. no. 334, p.

163, illustrated in color

Michel Gautheir, "La diagonale du fond," *Les Cahiers du Musée National d'Art*

Moderne, 60, Summer 1997, p. 59 (text)

"In the Galleries," *The New Yorker*, November 5, 2001, p. 18 (text)





In Context Lambda II

Engulfing the viewer in the immense scale of its prismatic surface, Morris Louis' *Lambda II* encapsulates through sheer pulchritude Louis' mastery over his medium. The present work is one of the first of a series of paintings the artist titled *Unfurleds*, executed primarily between June and July of 1960. Incomparably virtuosic and brilliantly prolific, Louis produced no less than three major series of paintings between 1958 and 1962—the *Veils*, *Unfurleds*, and *Stripes*—an astoundingly coherent sequence of innovations in abstraction of which the *Unfurleds* are widely considered the painter's crowning achievement. Both Diane Upright and Clement Greenberg, to name just two of the artist's greatest champions and scholars,

consider 1960 the *annus mirabilis* of Louis' entire oeuvre—at the age of 47, it was in the summer of this year that Louis inaugurated the *Unfurleds*. The direct companion painting to the present work, *Lambda*, is in the collection of the Art Gallery of Ontario in Toronto, while many comparable examples of Louis' *Unfurled* paintings from the same year as the present work belong to important international museum collections including the Metropolitan Museum of Art, New York; Albright-Knox Art Gallery, Buffalo; Dallas Museum of Art; and the Hirshhorn Museum and Sculpture Garden, Washington, D.C. among others. Diane Upright praised the painter's output in the catalogue raisonné:

"The *Unfurleds* present his most audacious, innovative pictorial strategy. According to [Clement] Greenberg, Louis believed this series to be his greatest achievement... The overwhelming impact of this series stems as much from its simplicity of composition as from the complexity of its effect. The basic pictorial components are readily described: two triangular zones of color rivulets confront each other across a huge center wedge of intensely white, unpainted canvas. With the directness and seeming inevitability so often characteristic of masterpieces, the *Unfurleds* provided Louis with the ideal framework in which to exploit his urge toward active draftsmanship and colorism without sacrificing structural coherence, a problem that had long preoccupied him." (Diane Upright, *Morris Louis: The Complete Paintings: A Catalogue Raisonné*, New York, 1985, p. 22)

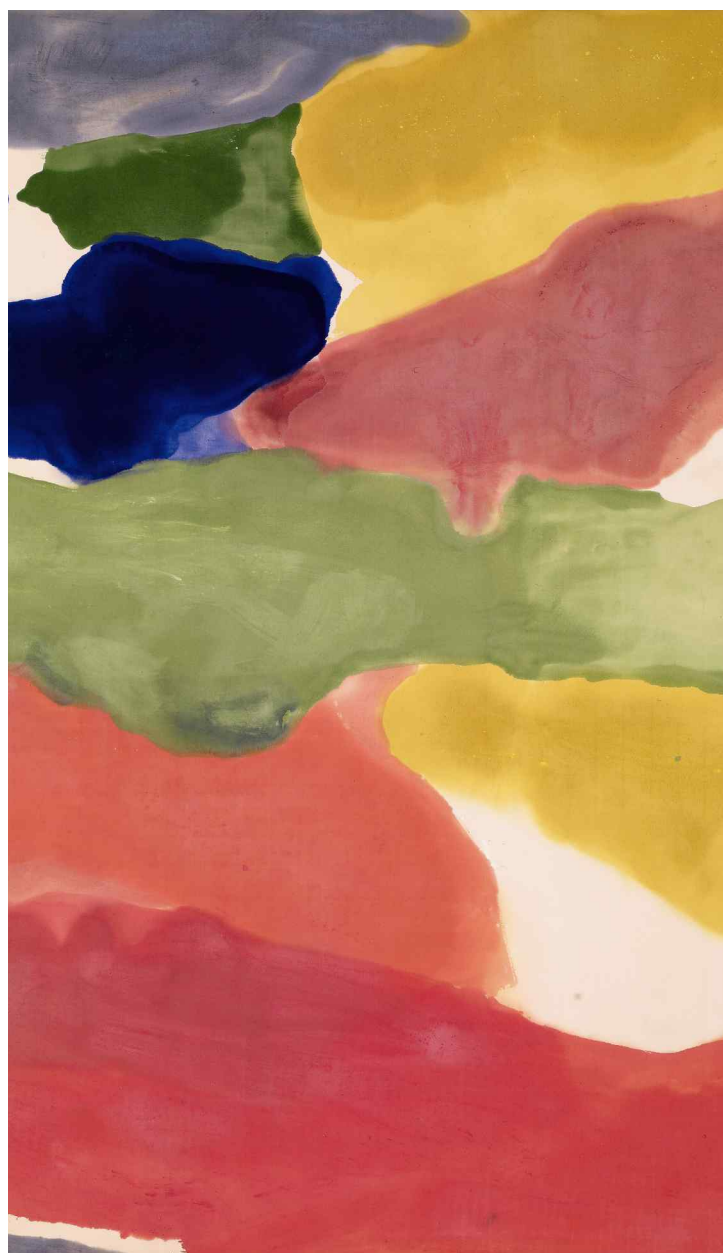
Nearly symmetrical bands of color pour sensuously like ribbons from the upper margins of the vast eight-and-a-half by twelve-foot canvas; the cascading rivulets of brilliant hues surround a swelling void of raw canvas at the center of the composition. Freezing in time the aesthetic revelation of the work's own creation, *Lambda II* displays a sense of controlled precision and inherent structural logic concomitant with a distinctly Cageian sense of chance. The mirrored tides of color are conversant with one another, poised in a kinetic equilibrium in which both poles press inward and outward, toward and away from the magnetically charged vacuum compressed between them. Sensational in its unprecedented clarity of color and spatial understanding, Louis' streams of Magna paint form fluid currents across the picture's vast surface; teeming with activity, the pigment breathes life into the very fibers of its support through a remarkably simplified economy of form. Upon its exhibition in 2001, Klaus Kertess praised *Lambda II*: "The canvas' almost twelve feet of length stretches the fused structure into the viewer's peripheral vision and heightens the lush, slow motion flicker of the pours... In every way, *Lambda II* achieves stunning elegance. Color and gestural drawing unite in clear units of radiant procedural clarity and supple visual seduction." (Klaus Kertess in Exh. Cat., New York, Paul Kasmin Gallery, *Morris Louis*, 2001, p. 10)

Prior to the inception of the *Unfurled* paintings in the late summer/early fall of 1960, Louis had ordered canvas only 10 or 20 yards at one time; following the commercial

success of the preceding *Veil* paintings, increased critical attention, and newfound representation by the Andre Emmerich gallery, Louis was able to purchase wider quantities of canvas than ever before, and new, more expensive formulas of paint that radically contributed to the development of this groundbreaking new series of monumental pictures. Taking advantage of his improved finances, Louis began to use a higher grade of cotton duct material, a canvas whose superior porousness allowed the paint to permeate the canvas quickly, producing the crisp contours so vital to most of the *Unfurled* series; armed with 16 gallons of Bocour's new formula of Magna paint, whose increased viscosity (akin to maple syrup) was far more amenable to Louis' intentions, the artist was able to finally realize the most mature, sharp articulation of his staining technique. Louis never mixed his paints, rather choosing to pour the pure hues directly from their container; the only blending of color arose from the occasional bleeding and overlapping at the edges of his pours. Exhibiting incredible control, confidence, and painterly audacity, Louis' new materials allowed him to tightly guide and regulate the flow of paint across vast lengths of canvas while making sure that neighboring rivulets of paint would meet along their trajectories only where he intended. Even where the Magna overlaps at the base of *Lambda II*, the hues do not blend—each pour remains an autonomous, clearly articulated and contoured field of color.

In April 1953, Louis—along with good friend and fellow Color Field painter Kenneth Noland, and renowned art critic Clement Greenberg—visited Helen Frankenthaler's studio to view her masterpiece painting, *Mountain and Sea*. Struck particularly by Frankenthaler's ability to confuse depth and flatness through staining very thin pigment on to unprimed canvas, Louis was deeply moved and inspired by the ethereal pools of transparent color that he saw there. It was also in this same month that Greenberg not only acquainted Louis with Franz Kline, but also introduced him to the paintings of Jackson

Pollock. Witnessing the expansive scale and pure openness of these works catalyzed the direction for Louis' new artistic expression, leading him to destroy most of the paintings he had produced that year. Louis then began a journey both artistically and practically that would define his own truth as an artist, painter, and independent visionary. *Lambda II* stands indisputably at the climax of Louis' explorations in abstraction, uniting with great aplomb the gestural control of Kline's vigorous angular brushwork, the expressionist action of Jackson Pollock's drip and pour, and the sublime stained color fields of Frankenthaler.



Opposite
Sam Francis,
Red, 1955-56
© 2014 Sam Francis
Foundation, California /
Artists Rights Society
(ARS), New York

Right
Helen Frankenthaler,
Tutti-Frutti, 1966
Albright-Knox Art Gallery /
Art Resource, NY
© 2014 Helen Frankenthaler
/ Artists Rights Society
(ARS), New York





17

MARK ROTHKO

1903 - 1970

No. 21 (Red, Brown, Black and Orange)

signed and dated 1953 on the reverse
oil on canvas
95 x 64 in. 241.5 x 162.5 cm.
Executed in 1951.

Estimate on Request

PROVENANCE

Estate of the Artist (Estate No. 5142.53)
Marlborough A.G., Liechtenstein/Marlborough Gallery Inc., New York
(acquired from the above in 1970)
Pierre and São Schlumberger (acquired from the above in 1972)
Acquired from the Estate of the above by the present owner in 1988

EXHIBITED

New York, Museum of Modern Art, *15 Americans*, April - July 1952 (as *Number 21*, 1951)
Venice, Museo d'Arte Moderna di Ca'Pesaro; New York, Marlborough Gallery, *Mark Rothko Paintings 1947-1970*, June - December 1970, cat. no. 10, illustrated in color in reverse orientation (as *Red, Brown, Black and Orange* and dated 1953)
Zurich, Kunsthaus Zürich; Berlin, Staatliche Museen Preussischer Kulturbesitz, Neue Nationalgalerie; Düsseldorf, Städtische Kunsthalle; Rotterdam, Museum Boijmans-van Beuningen, *Mark Rothko*, March 1971 - January 1972, cat. no. 29, p. 49, illustrated in color in reverse orientation (as *Red, Brown, Black and Orange* and dated 1953)
Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Mark Rothko*, March - May 1972 (as *Red, Brown, Black and Orange* and dated 1953)

LITERATURE

Henry McBride, 'Half Century or Whole Cycle?', *Art News* 51, Summer 1952, p. 72, illustrated (as *Number 21*, 1951)
Violettes Walbern, *Der Spiegel* 23, May 31, 1971, p. 150, illustrated in color in reverse orientation
Karl Dhemer, 'Am Ende nur nich Sang in Moll,' *Stuttgarter Nachrichten*, August 25, 1971, p. 8, illustrated in reverse orientation
William C. Seitz, *Abstract Expressionist Painting in America*, Cambridge, Massachusetts and London, 1983, pl. 224, illustrated in color (as *Number 21*, 1951)
David Anfam, *Mark Rothko: The Works on Canvas: Catalogue Raisonné*, New Haven and London, 1998, cat. no. 465, p. 352, illustrated in color and fig. 77, p. 72, illustrated (in installation at the Museum of Modern Art, New York, 1952)
Exh. Cat., Rome, Palazzo delle Esposizioni, *Mark Rothko*, 2007, fig. 28, p. 43, illustrated (in installation in reverse orientation at Museo d'Arte Moderna Ca'Pesaro, Venice, 1970)







In Context

No. 21 (Red, Brown, Black and Orange)

Opposite

The artist in his studio on West 53rd Street in New York, 1952

Kay Bell Reynal, Archives of American Art, Smithsonian Institution

Artwork © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

Above

The present work installed in the exhibition *15*

Americans at The Museum of Modern Art, New York, April - July 1952

Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY

Artwork © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

To encounter the majestic *No. 21* is to be embraced by the full force of Mark Rothko's evocation of the sublime. As privileged viewers of this indisputable, inimitable masterwork we are afforded a visual and somatic experience that is beyond compare and bespeaks the absolute mastery of the artist's abstract vernacular. Executed in 1951 at the very incipit of what David Anfam, the editor of the artist's catalogue raisonné, refers to as the *anni mirabilis* of Rothko's oeuvre, the present work is a paragon of this halcyon era in which his mature mode of artistic expression pioneered truly unprecedented territory. Last seen in public during the major European travelling retrospective of Rothko's art organized by the Kunsthau Zürich in 1971-72, this superb painting has remained in the same highly distinguished private collection for over 40 years and its appearance here at auction marks an historic moment. A veritable treatise on the absolute limits of abstraction, *No. 21* transmits an aura of the ethereal that is entirely

enthraling and immersive. In accordance with the most authentic experience of Rothko's vision, we cease to perceive this work as a dialogue between medium and support, and instead become wholly submerged within its utterly captivating compositional dynamism, chromatic intensity, and sheer scale.

Soaring to 95 inches in height, *No. 21* projects itself into our space on a greater than human scale, engulfing us entirely within its epic expanse. Dominated by simultaneously distinct and inextricably intertwined radiant zones of sumptuous color, the canvas pulsates with a tangible energetic intensity, pulling us ever inward. A concentrated field of gloriously vibrant orange surges forth from the sheer profundity of fierce black that surrounds it, the subtly perceptible strokes of Rothko's brush in this area encouraging a sense of inexorable ascent towards the upper limits of the canvas. The captivating depth of the black band at the center, seemingly inhaling the areas of impossible illumination that surround it, pulls

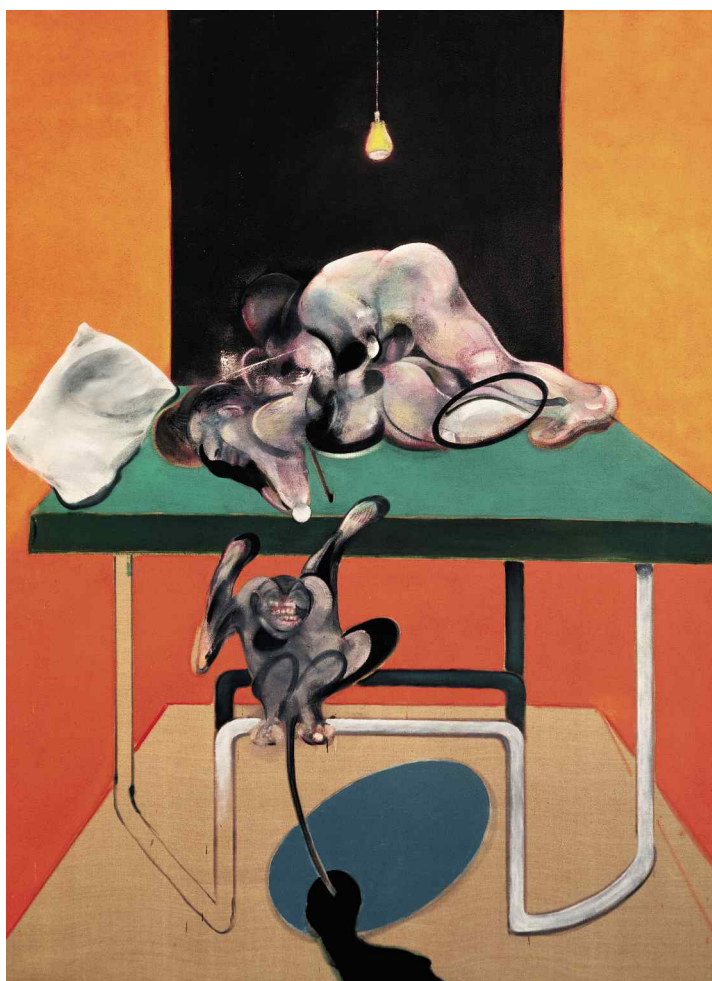


us in and takes absolute hold of our vision, encouraging us to travel through the subtle variants of tone and contour that comprise the intricate landscape of its surface. In a stunning feat of compositional and coloristic genius, this fiery ground is counterbalanced by the diaphanous layers of blush pink that seem to float amongst a sea of sunset orange in the lower register, bestowing upon *No. 21* an otherworldly glow. Acting as a portal to the sublime, the limitless realm of sumptuous color in the present work envelops the viewer and brings life to Rothko's assertion that his monumental canvases be experienced up close rather than from a distance. In its utter brilliance of palette, compositional dynamism, monumental scale, and indelible gravitas, this painting exists as an empyreal manifestation of the very apex of Mark Rothko's painterly prowess.

No. 21 was first shown in the year immediately following its creation in the

iconic 1952 exhibition *15 Americans* held at the Museum of Modern Art in New York. Organized by legendary curator Dorothy C. Miller, this seminal show included masterpieces such as Jackson Pollock's *Autumn Rhythm (Number 30)*, now in the collection of the Metropolitan Museum of Art in New York, and Clyfford Still's *PH-371 (1947-S)*, in the collection of the San Francisco Museum of Modern Art. In characteristic fashion, Rothko was deeply involved in the curatorial planning and installation of the gallery devoted entirely to his paintings. Of the nine works originally chosen for the exhibition, five were eventually included in the show, among them *No. 10*, now housed permanently in the Museum of Modern Art in New York. This final group of canvases was carefully and deliberately selected with an eye to variety. A diverse interplay of hues and forms, at once remaining distinct to their individual supports whilst communing directly

Above
Titian
Assumption of the Virgin,
1516-18
S. Maria Gloriosa dei Frari,
Venice, Italy
Cameraphoto Arte, Venice /
Art Resource, NY

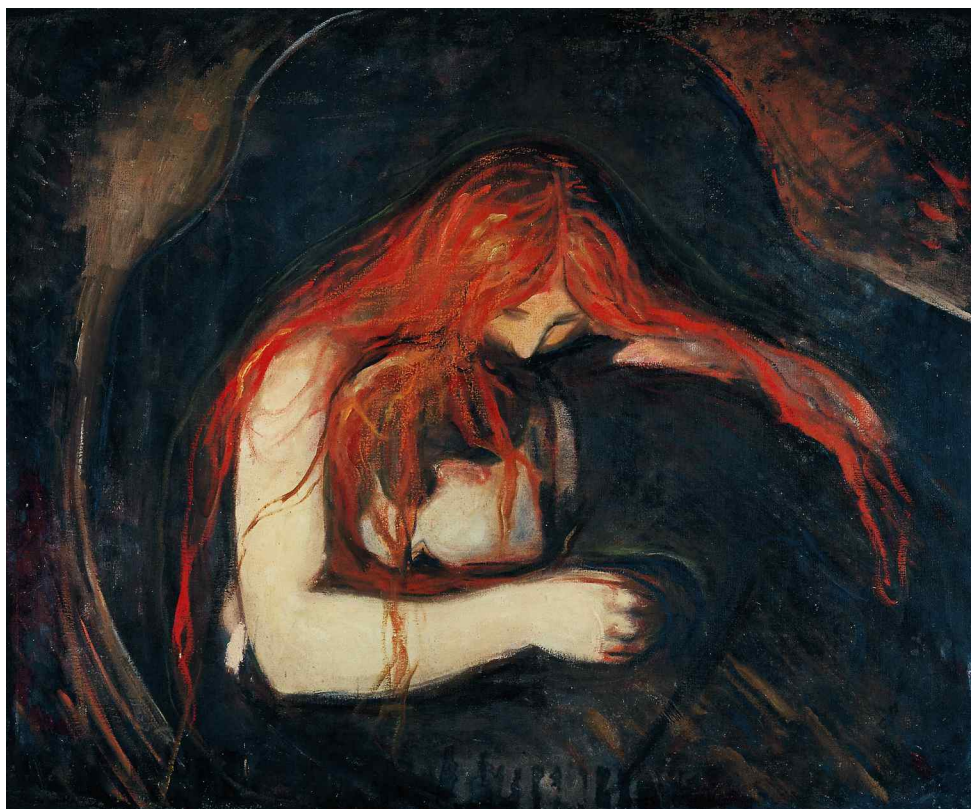


Above
Francis Bacon
Two figures with a monkey,
1973
Private Collection
Bridgeman Images
© The Estate of Francis
Bacon. All rights reserved.
/ DACS, London / ARS,
NY 2014

with one another across the gallery, relayed an odyssey of progress towards an ultimate artistic truth. For its installation, Rothko demanded “blazing light” be shed on his paintings, thus intensifying the magnitude of his looming symphonies of color and contour, and conferring upon them a supremacy and majesty commensurate with their undeniable status as his first mature masterpieces.

The paintings in this seminal exhibition, all executed between the years 1949-1951, are monuments to a crucial turning point in Rothko’s aesthetic evolution, when he resolved an abstract archetype out of the preceding multiform paintings. Begun in 1947, and emerging from an exploration of biomorphic forms drawn from Miró, Picasso, Dalí, and his other Surrealist predecessors, Rothko’s multiform paintings reduced all figurative remnants to brightly tinted patchworks of irregular floating shapes that seem to variously coalesce and disintegrate as if fluidly and

organically moving of their own accord. As Rothko wrote at the time, “I think of my pictures as dramas; the shapes in the pictures are the performers... They are organisms with volition and a passion for self-assertion.” (Mark Rothko, “The Romantics Were Prompted,” first published in *Possibilities*, no. 1, 1947) By 1950, however, Rothko had abandoned these multiform compositions to contemplate what he called “an unknown space.” David Anfam, in his definitive text on the artist, deems this crucial moment the onset of the “classical period,” a time he delimits as beginning in 1950 and spanning the remainder of Rothko’s lifetime. He draws particular attention to 1951, the year of *No. 21*’s execution, as being decisive: “From 1951 onward, Rothko’s artistic self-confidence was everywhere visible – from the meticulousness, authority and range of the paintings to his very attitude toward them.” (David Anfam, *Mark Rothko: The Works on Canvas: Catalogue*



Left
Edvard Munch
Vampire, 1893
National Gallery, Oslo,
Norway
Erich Lessing / Art
Resource, NY
© 2014 The Munch
Museum / The Munch-
Ellingsen Group / Artists
Rights Society (ARS), New
York

Opposite top
J.M.W. Turner
Mount Vesuvius in Eruption,
1817
Yale Center for British Art
Bridgeman Images

Opposite bottom
Emil Nolde
Tropensonne, 1914
Ada and Emil Nolde
Stiftung, Seebüll, Germany
Erich Lessing / Art
Resource, NY
© Nolde Stiftung Seebüll,
Germany

Raisonné, New Haven and London, 1998, p. 71) *No. 21* is a paean to the newfound aplomb with which Rothko approached his towering theses on abstraction, reflecting across its luscious, vigorous surface the artist's desire, as elucidated by Stanley Kunitz, "to become his paintings." (Stanley Kunitz, interview with Avis Berman, December 8, 1983, Archives of American Art) Indeed, in the same year as this painting's execution, Rothko declared the apparent paradox that distinguishes his oeuvre: "I paint very large pictures...precisely because I want to be very intimate and human. To paint a small picture is to place yourself outside your experience...However you paint the larger picture, you are in it. It isn't something you command." (the artist cited in Exh. Cat., London, The Tate Gallery, *Mark Rothko: 1903-1970*, 1987, p. 85)

When Rothko asked Katherine Kuh, The Art Institute of Chicago's visionary first curator of modern painting and sculpture, to describe her reactions to his paintings, she wrote of the ones she had seen: "for me they

have a kind of ecstasy of color which induces different but always intense moods. I am not a spectator - I am a participant." (letter July 18, 1954) Like the artist himself becoming one with his canvas, physically entering into the incandescent environments as he created them, we too, as viewers, come to relate to his towering fields of luminosity as if engaging in a personal exchange. Our experience of *No. 21*, as participants in its stunning drama, brings it to life and may in turn give new dimensions to our life. We do not look at this painting; we are absorbed into it. Indeed, being in its presence parallels a line of Nietzsche that had inspired Rothko since he had been a young man: "There is a need for a whole world of torment in order for the individual to sit quietly in his rocking row-boat in mid-sea, absorbed in contemplation." (Friedrich Nietzsche, *The Birth of Tragedy*, translation by Francis Golffing, New York, 1956, pp. 33-34)

Rothko's arrival at his mature style, which in retrospect reads as the sole, inevitable, and predetermined conclusion of

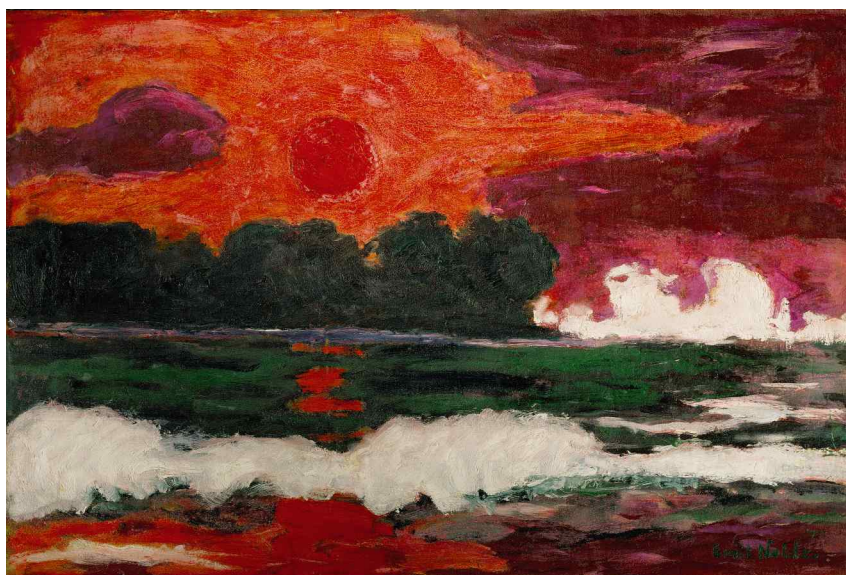
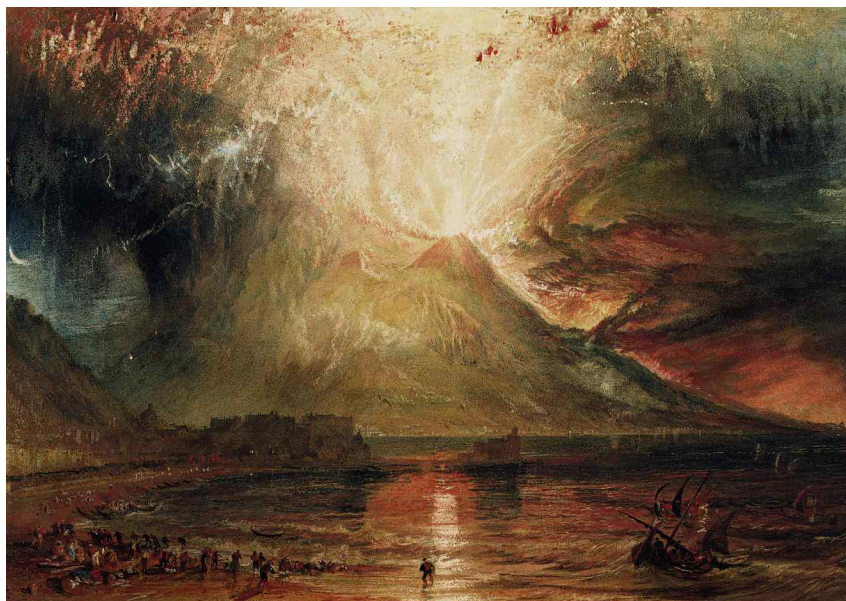
his quest for a reimagined abstraction, was in fact the supreme result of a calculated and concentrated purge, the product of an overwhelmingly radical and profoundly effective stripping away of compositional superfluity in order to arrive at the pure elemental state of the image. The distinct zones of color in the earlier multiform canvases coalesced into an impenetrable totality in works such as *No. 21*, wherein all elements engage in a choreography of endlessly pulsating flux and fusion so that the composition seems to shed the confines of its support, existing instead as a shimmering, energy-laden entity that fully surpasses the inadequacies of mere written description. Thus, the present work stands as the crowning evocation of Rothko's declaration of 1948, delineating his ultimate goal a full three years before it was achieved: "The progression of a painter's work, as it travels in time from point to point, will be toward clarity: toward the elimination of all obstacles between the painter and the idea, and between the idea and the observer ... To achieve this clarity is, ultimately, to be understood." (the artist cited in Exh. Cat., New York, Museum of Modern Art, *15 Americans*, 1952, p. 18)

The theoretical foundations of Rothko's aesthetic revolution conform to the predominating rhetoric of Abstract Expressionism in the mid-Twentieth Century. Absolutism, themes of purging and beginning art anew, and other extremes of theory and practice were similarly espoused by Rothko's now-heroic compatriots of the New York School such as Clyfford Still and Barnett Newman. In response to a pervasive general malaise and loss of faith in the external realities of modern life in the wake of the Second World War, an impassioned, quasi-sacred belief in the transcendental power

of art rose to prominence. Donning the philosophical mantle of his great Romanticist forebears – pioneering giants such as J.M.W. Turner, Caspar David Friedrich, and Théodore Géricault – Rothko devoted himself to the pursuit of art as a portal to an enhanced realm of physical and spiritual experience.

In an impassioned reaction against the prevailing social norms that arose as a result of the Industrial Revolution and the Age of Enlightenment, the Romantics emphasized and validated the emotional intensity that

results from confronting the transcendence of an uninhibited aesthetic experience. J.M.W. Turner, in his 1817 masterwork *Mt. Vesuvius in Eruption*, realized the unquantifiable power of the sublime when he culled an utterly affecting narrative out of pure color and light. As we bear witness to the immeasurable devastation of the depicted scene, conveyed through the impossibly precise yet ethereally light stroke of Turner's brush, we nonetheless cease to understand it in terms of our corporeal reality. Instead, we are willingly transported







at once to the very core of Turner's masterful surface and inwards, towards the depths of our own subconscious. Developing on the same fundamental principles espoused by the Romantics a century earlier, the late-nineteenth century Symbolists – Odilon Redon, Gustav Klimt, and Edvard Munch among the most influential – eschewed naturalism and realism in art, proclaiming instead the sovereignty of spirituality, the imagination, and the unconscious. Munch in particular, in stirring canvases such as *The Vampire* painted in 1893, gained prestige for his intensely redolent translations of the human psyche into art. This image, a collection of darkened hues punctuated by an electrifying mass of red that swirls and churns into a staggeringly affective depiction of two intertwined human forms, immediately and aggressively wrests us from reality, ferrying us into a world of dreamlike fantasy.

Like the Romantics who preceded them, the Symbolists considered Art as a contemplative escape from a world of strife, achieving this liberation through themes of mysticism and otherworldliness grounded always by an incisive sense of mortality. With

the advent of Abstract Expressionism, this remarkable philosophical lineage was given an ever grander and more evocative visual form. As early as 1943, Rothko published a joint statement with fellow pioneers of the new Abstraction, Barnett Newman and Adolph Gottlieb: "To us art is an adventure into an unknown world, which can be explored only by those willing to take the risks. ... It is our function as artists to make the spectator see the world our way – not his way." (Mark Rothko, Barnett Newman and Adolph Gottlieb, "Statement" in Edward Alden Jewell's column, *The New York Times*, June 13, 1943) Thus, while delivering the tenets of Romanticism and Symbolism to the modern era, via a revolutionary compositional clarity and monumentality of viewing experience, Rothko conclusively asserted the paramount equation between his artwork and its beholder, whereby the true potential of his painting could not exist without the presence of the viewer. Four years later, he developed this integral relationship even further: "A picture lives by companionship, expanding and quickening in the eyes of the sensitive observer. It dies by the same token." (Mark Rothko, "Statement,"



Top

The present work installed in the entrance hall of the exhibition *Mark Rothko*, Museo d'Arte Moderna Ca'Pesaro, Venice, 1970

The present work was hung in accordance with the orientation of the signature on the reverse, which dated from the 1968-69 inventory of Rothko's studio. Illustration opposite of the present work hanging in this orientation.

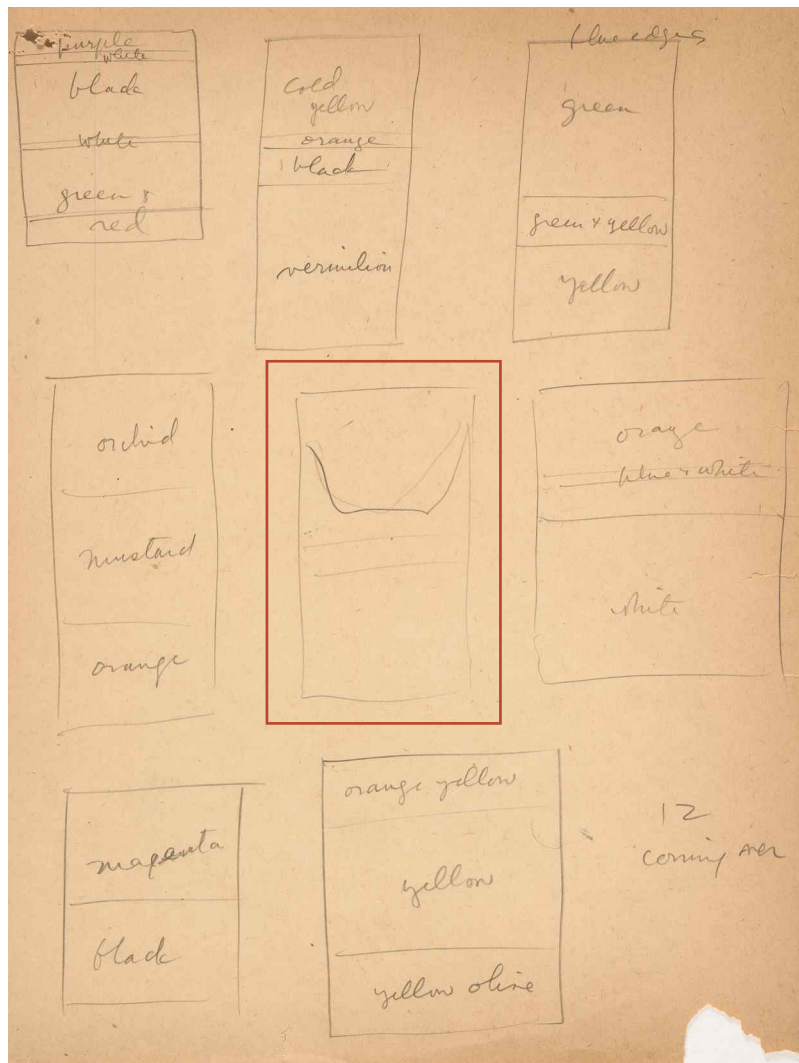
Photo Cameraphoto

Artwork © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

Above

Reverse of the present work, showing the signature





Opposite
Consuelo Kanaga, *Untitled*
(Mark Rothko)
Brooklyn Museum of Art,
New York, USA / Gift of
Wallace B. Putnam from the
Estate of the Artist / The
Bridgeman Art Library

Above
The present work
sketched in Dorothy C.
Miller's handwritten notes
regarding the work of Mark
Rothko, 1951
Digital Image © The
Museum of Modern Art/
Licensed by SCALA / Art
Resource, NY

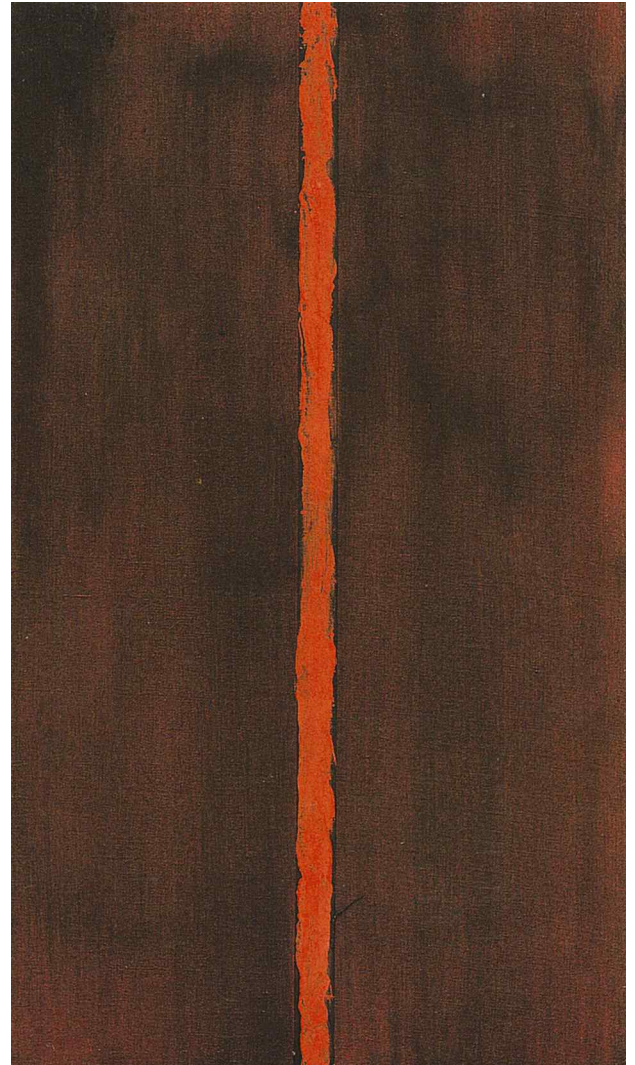
Tiger's Eye, New York, vol. 1, no. 2, December
1947, p. 44)

Through form, surface, texture, and color Rothko struck a perennial balance that lures the viewer's constant attention. Yet, as we are beckoned into the glowing lustrous embrace of the devastatingly beautiful and complex *No. 21* there is a profound tension struck between the uplifting emotions evoked by our perception of Rothko's glowing hues and something implicitly more tragic. Such elemental colors as the vibrant red-orange and dazzling rose of the present work harbor primal connotations of light, warmth, and the Sun, but inasmuch as they invoke the Sun they also implicate the inevitable cycle of dawn and dusk, of rise and set, and their own continual demise and rebirth. Indeed, the near violent encroachment of the depthless black upon the shining orange expanse, though entirely and adamantly abstract, nonetheless

communicates a narrative of perpetual contest between the primal forces of light and darkness. The environment that is created in *No. 21* ubiquitously encompasses us yet, in its immateriality also eludes our grasp, projecting a sense of space that is at once material and metaphysical, encapsulating Rothko's proclaimed goal to "paint both the finite and the infinite." (Dore Ashton, *About Rothko*, New York, 1983, p. 179) Rothko once stated to David Sylvester, "Often, towards nightfall, there's a feeling in the air of mystery, threat, frustration – all of these at once. I would like my painting to have the quality of such moments." (the artist cited in David Anfam, *Mark Rothko: The Works on Canvas, Catalogue Raisonné*, New Haven and London, 1998, p. 88), and with its suggestion of an infinite depth in the darkest areas of the black shape, this enigmatic work harbors something that is indescribably portentous.



Right
 Barnett Newman,
Onement I, 1948
 The Museum of Modern Art,
 New York
 Digital Image © The
 Museum of Modern Art /
 Licensed by SCALA /
 Art Resource, NY
 © 2014 Barnett Newman
 Foundation / Artists Rights
 Society (ARS), New York



Excepting a letter to *Art News* in 1957, from 1949 onwards Rothko ceased publishing statements about his work, anxious that his writings might be interpreted as instructive or didactic and could thereby interfere with the pure import of the paintings themselves. However, in 1958 he gave a talk at the Pratt Institute to repudiate his critics and to deny any perceived association between his art and self-expression. He insisted instead that his corpus was not concerned with notions of self but rather with the entire human drama. While he drew a distinction between figurative and abstract art, he nevertheless outlined an underlying adherence to the portrayal of human experience. Discussing the “artist’s eternal interest in the human figure,” Rothko examined the common bond of figurative painters throughout Art History: “they have painted one character in all their work. What is indicated here is that the artist’s real model is an ideal which embraces all of human drama rather than the appearance

of a particular individual. Today the artist is no longer constrained by the limitation that all of man’s experience is expressed by his outward appearance. Freed from the need of describing a particular person, the possibilities are endless. The whole of man’s experience becomes his model, and in that sense it can be said that all of art is a portrait of an idea.” (lecture given at the Pratt Institute 1958, cited in Exh. Cat., London, The Tate Gallery, *Op. Cit.*, p. 87) Paintings such as *No. 21*, in truth, involve both spirit and nature, and Rothko sought to instill in the viewer a profound sense of the spiritual whilst evincing his abject faith in the role of the artist in attaining the highest realm to which a man could aspire. For Rothko, art was capable of provoking in the viewer an existential sense of awe and wonderment for the sublime miracle of existence, and in this truly spectacular painting that capacity is wholly and perfectly achieved.

WORKS INCLUDED IN THE EXHIBITION 15 AMERICANS
THE MUSEUM OF MODERN ART, NEW YORK, 1952

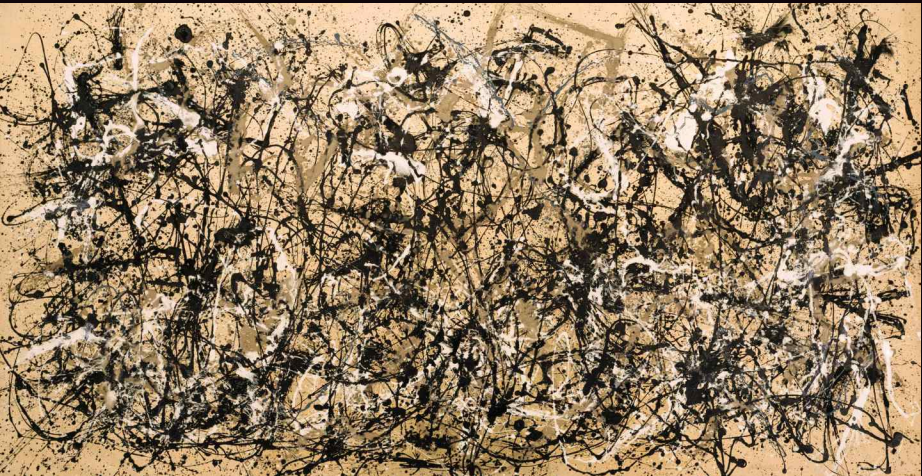


FIG. 1

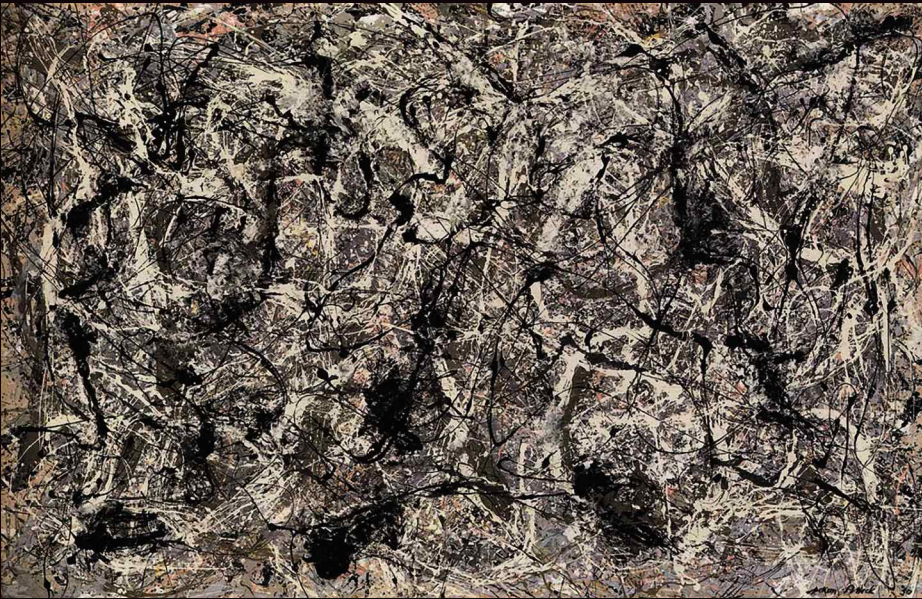


FIG. 2



FIG. 3



FIG. 4



FIG. 5



FIG. 6

FIG. 1
Jackson Pollock,
Autumn Rhythm
(*Number 30*), 1950
The Metropolitan Museum
of Art, New York
Image copyright © The
Metropolitan Museum
of Art. Image source: Art
Resource, NY
© 2014 Pollock-Krasner
Foundation / Artists Rights
Society (ARS), New York

FIG. 2
Jackson Pollock,
Number 28, 1950
The Metropolitan Museum
of Art, New York
Image copyright © The
Metropolitan Museum
of Art. Image source: Art
Resource, NY
© 2014 Pollock-Krasner
Foundation / Artists Rights
Society (ARS), New York

FIG. 3
Mark Rothko, *No. 10*, 1950
The Museum of Modern Art,
New York
Digital Image © The
Museum of Modern Art/
Licensed by SCALA / Art
Resource, NY
Artwork © 1998 Kate
Rothko Prizel & Christopher
Rothko / Artists Rights
Society (ARS), New York

FIG. 4
Mark Rothko, *No. 25*
(*Red, Gray, White on Yellow*),
1951
Private Collection
Artwork © 1998 Kate
Rothko Prizel & Christopher
Rothko / Artists Rights
Society (ARS), New York

FIG. 5
Clyfford Still,
PH-371 (1947-S), 1947
San Francisco Museum
of Modern Art, Gift of the
artist
© City and County of
Denver, courtesy the
Clyfford Still Museum
© Estate of Clyfford Still

FIG. 6
Clyfford Still,
PH-177 (1949-A-No. 2), 1949
Private collection
© City and County of
Denver, courtesy the
Clyfford Still Museum
© Estate of Clyfford Still

NO. 21

(RED, BROWN, BLACK AND ORANGE)

DR. DAVID ANFAM

Mark Rothko's signature style—manifest with exceptional immediacy, vigor and authority in *No. 21*—is distinctive enough to have become almost legendary. From 1950 onwards, Rothko set one or more hovering rectangular motifs on, or within, a chromatic field to hypnotic effect. Why are such images so compelling? An answer lies in Rothko's masterful synthesis of similarity and difference. He rang nearly infinite changes—of color, luminosity, texture, equipoise, proportion, and so forth—upon an instantly recognizable formal arrangement. Dating from the initial zenith of his creative powers, *No. 21* is a landmark achievement. Rarely again did Rothko attain quite the pitch of radiance against darkness, of symmetry contending with dynamic imbalance, that is evident in this monumental canvas.

Bold in its chiaroscuro and notably vigorous brushwork, yet subtle in detail—witness the tiny white pigment speckles and light underpainting that lend vibrancy to the inflected red layerings—in the context of Rothko's output *No. 21* is unique. That *No. 21* also ranks among the handful of such major works to have remained in private hands further emphasizes its singularity. The same observation applies to the painting's inclusion (for the choice was surely Rothko's in conjunction with the storied curator Dorothy C. Miller) in the Museum of Modern Art's *15 Americans* in 1952.

15 Americans was the first museum exhibition to establish the mature idioms of the various Abstract Expressionists as a group in the public and critical eye. Given that Rothko was barely a year into his 'classic' manner when he executed *No. 21*, the audacity of its distinctive black shape indicates how its maker was altogether sure enough of his new-found formula to ring a striking variation upon it. In other words, Rothko's confidence and capacity to innovate are precociously evident.



As other compositions from the same time as *No. 21*—Rothko completed a total of fifteen canvases in 1951—feel balanced, quiescent and serene, so this work introduces more than a note of complexity into their apparent simplicity. To cite a turn of phrase used by the German philosopher Friedrich Nietzsche, whose book *The Birth of Tragedy* (1872) meant a great deal to Rothko over the years, here the implicit ‘tranquility’ is tinged with overtones of ‘terror’. Simply put and following Nietzsche’s train of thought, opposites coexist on the changeful, impassioned plane of this canvas. The forces of the ancient god Apollo—personification of calm harmony in Nietzsche’s scheme of things—are locked in combat with Dionysius, deity of unruly extremes. Various physical traces, discrete yet the more potent for being so, signal this emotional ferment in the abstract perceptual fabric of *No. 21*.

Consider the aforementioned blackness extending from the middle of the design. Although this and other novel aspects could look unprecedented, in fact they spring from deep within Rothko’s vision. For a start, his slow progression from representation to abstraction hinged upon the human presence. Throughout the 1940s Rothko effaced, deconstructed and ultimately ‘pulverized’ (as he wrote in 1947) the vestiges that had preoccupied his imagery in the previous decade until he attained chromatic ‘dramas’ in which the new shapes behaved like ‘actors’.

Above
Mark Rothko, *Untitled*, 1949,
National Gallery of Art,
Washington, D.C., Gift of the
Mark Rothko Foundation,
Inc. © 1998 Kate Rothko
Prizel & Christopher
Rothko / Artists Rights
Society (ARS), New York

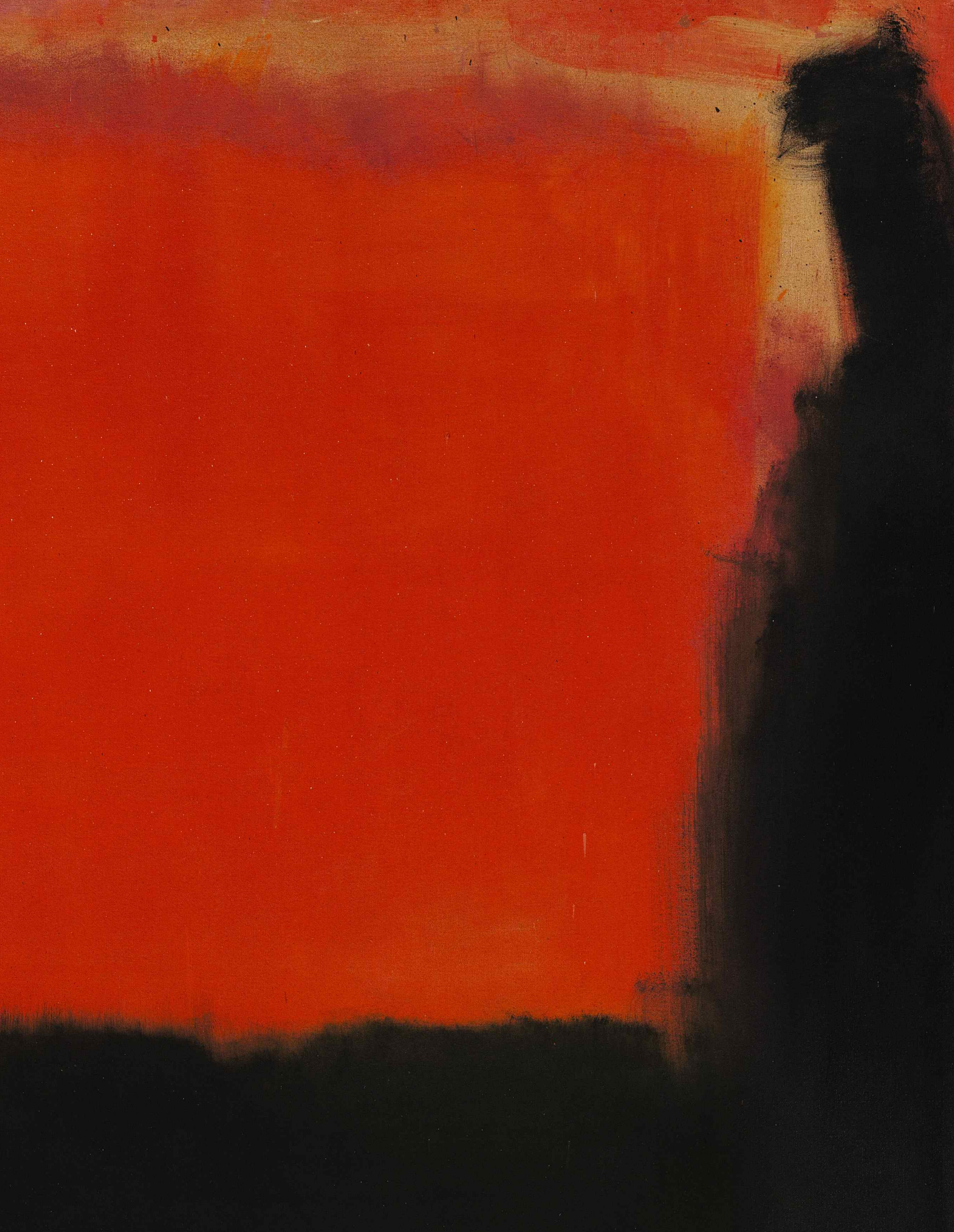
Opposite
Mark Rothko, *Untitled*
(*Violet, Black, Orange,*
Yellow on White and Red),
1949
Solomon R. Guggenheim
Museum, New York
© 1998 Kate Rothko Prizel
& Christopher Rothko /
Artists Rights Society
(ARS), New York



For example, in *Untitled* (1949) Rothko transformed traces from his representational past to the point where their novelty and strangeness overcome any lingering resemblances to recognizable reality. Nevertheless, the two crimson-magenta verticals flanking the top rectangle offer a presentiment of the far more assertive uprights in *No. 21*. In the latter the verticals grow monumental, evoking primal architectural elements as much as surrogate limbs, consequently anticipating the quasi-lintels, columns and other framing effects that burgeoned in the later 1950s in Rothko's 'Seagram' murals. In this sense, *No. 21* amounts to a hub, a remarkable meeting-point between Rothko's past, present and future.

The black band bisecting the 1949 *Untitled* confirms that Rothko focused upon this area of his designs as though it were a sort of solar plexus from which energies spread across the painting almost in the manner of Leonardo da Vinci's famed drawing of 'Vitruvian man' whose limbs radiate, equidistant, from the center of its frame. However, the thrust of the black in *No. 21*—emphasized by the dark brown band — has to reckon with the glowing orange space held within its bounds. In turn, the deep rose pink veils of *No. 21* answer the shadows with sheer lyricism, wafting above a lighter ground which emerges around its edges to countermand the oppressive drama of *No. 21*'s darker regions. In this rapt mingling we behold Rothko's urge to trump existential 'doom' with visual 'ecstasy'.





18

ADOLPH GOTTLIEB

1903 - 1974

Red and Blue

signed, titled and dated 1962+1965 on the reverse
oil on canvas
108 x 90 in. 274.3 x 229 cm.
Executed in 1962/1965.

\$ 2,000,000-3,000,000

PROVENANCE

Marlborough-Gerson Gallery Inc., New York
Pierre and São Schlumberger (acquired from the above in May 1968)
Paul-Albert Schlumberger (acquired from the above)
Acquired by the present owner from the above in 1996

EXHIBITED

New York, Whitney Museum of American Art, *1965 Annual Exhibition of Contemporary American Paintings*, December 1965 - January 1966, cat. no. 44, not illustrated
Cambridge, Hayden Gallery, Massachusetts Institute of Technology, *Adolph Gottlieb*, May - June 1966, cat. no. 3, not illustrated and illustrated in color (on the cover)

LITERATURE

John Canaday, "The Whitney Annual, or, How About Next Year?" *The New York Times*, December 12, 1965, illustrated
Marisa Volpi, *Arte Dopo Il 1945 U.S.A.*, Rome, 1969, illustrated

"All primitive expression reveals the constant awareness of powerful forces, the immediate presence of terror and fear, a recognition and acceptance of the brutality of the natural world as well as the eternal insecurity of life."

ADOLPH GOTTLIEB IN A RADIO BROADCAST IN 1943, IN EXH. CAT., VALENCIA, IVAM INSTITUT VALENCIA D'ART MODERN, *ADOLPH GOTTLIEB: A SURVEY EXHIBITION*, 2001, P. 25





In Context Red and Blue

A monumental paradigm of Gottlieb's most accomplished and renowned series of *Burst* paintings, Adolph Gottlieb's *Red and Blue* from 1962 is an astounding exercise in the transcendence of painting. With its graphic power and elemental force, *Red and Blue* fulfills its creator's intent, entirely enveloping the viewer in its dramatic scale and vivacious impact. As our eye meets a single palpitating red oculus hovering atop a vivid and resplendent cobalt outburst of vigorous brush and drip, we are caught in the hypnotic lure that suspends these forms in perfect harmony. The iconic importance of the *Bursts* is parallel to Jackson Pollock's "drips", Barnett Newman's "zips" and Mark Rothko's

floating bands of color. Gottlieb's unique brand of mark-making, typified in the complex chromatic layers of *Red and Blue*, incorporated a sensibility of both color and gesture that was tantamount to his illustrious contemporaries.

Abandoning linear formats in favor of color fields, the *Bursts* are steeped in the dualities of sky and ground, heaven and earth, as Gottlieb juxtaposed two fundamental elements afloat in a monochromatic flattened space. Reductive in palette and composition, *Red and Blue* is the essence of Gottlieb's achievement, with the tension of his forms defining the explosive effect of his "signs"; the black and red "sun" and glowing blue "burst" are independent of each other in the expansive light rose

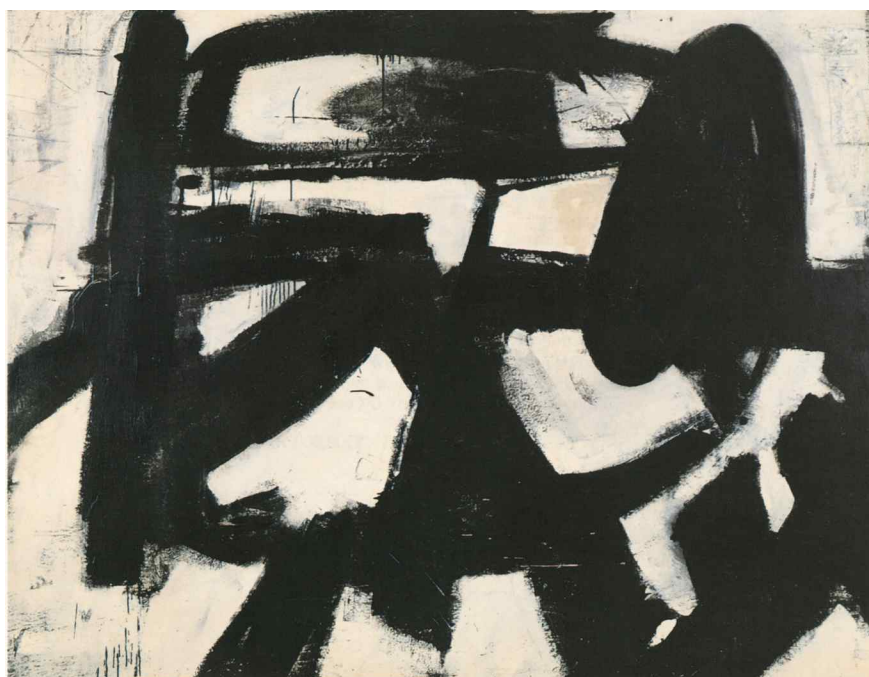
Above
Adolph Gottlieb in his
studio, New York, February
16, 1962
Photo by Fred W.
McDarragh/Getty Images
Art © Adolph and Esther
Gottlieb Foundation/
Licensed by VAGA, New
York, NY





ground, yet we feel one cannot exist without the other. Gottlieb's embrace of this visual contradiction is complemented by his gifts as a colorist; just as with the soaring chromatic expanses of Mark Rothko, Gottlieb used color as an expressive agent. He declared in 1962, "I want to express the utmost intensity of the color... At the same time, I would also like to bring out a certain immaterial character that it can have, so that it exists as a sensation and a feeling that will carry nuances not necessarily inherent in the color, which are brought about by juxtaposition." (cited in Exh. Cat., New York, Whitney Museum of American Art and the Solomon R. Guggenheim Museum, *Adolph Gottlieb*, 1968, p. 21) The immediate intensity of the inky red and black orb is mirrored by the saturated blue explosion that embodies the title of *Red and Blue*, resulting in an enduring painting of pure optical brilliance. Prolonged observation allows us to unravel the subtle chromatic intricacies pulsing from the simplified composition of Gottlieb's reduced forms. The expansive white ground reverberates with an exquisite tint of pink, appearing as though the red of the circle seeped slowly out by osmosis to the porous surface area surrounding it, balanced at the other pole by extended halos of faint blue that saturate the white around Gottlieb's brushstrokes. Accentuating the gravitational force radiating off each form, pulling them together in an ineluctable tension, these radii of color formally illustrate the inherent relationship between the dyadic shapes. This elegant and ethereal chromatic effect moreover spawns a sophisticated, poetic meditation on the interaction between paint and canvas, akin to the pouring and soaking techniques of Gottlieb's Color Field contemporaries such as Morris Louis, Helen Frankenthaler, and Kenneth Noland.

Hanging together in dynamic suspension, the two primary forms of *Red and Blue* do not make contact and yet remain irrevocably bound together as if by magnetic planetary forces. Gottlieb's trademark lexicon of suspended discs and bursts in space carry with them an association to a removed, primitive pictorial form of expression—his emblems reflect hieroglyphic symbols, and allude to the communication of earthly phenomena by the shamans, medicine men, and astrologers of civilizations past. As Harold Rosenberg noted of Gottlieb's *Bursts* in 1971, "No matter how abstract and 'reduced' they become, they carry reverberations of a beyond-art realm, be it the world of the primitive-archaic or of





Opposite top
Mark Rothko, *No. 1*
(*Royal Red and Blue*), 1954
Private Collection
© 1998 Kate Rothko Prizel
& Christopher Rothko /
Artists Rights Society
(ARS), New York

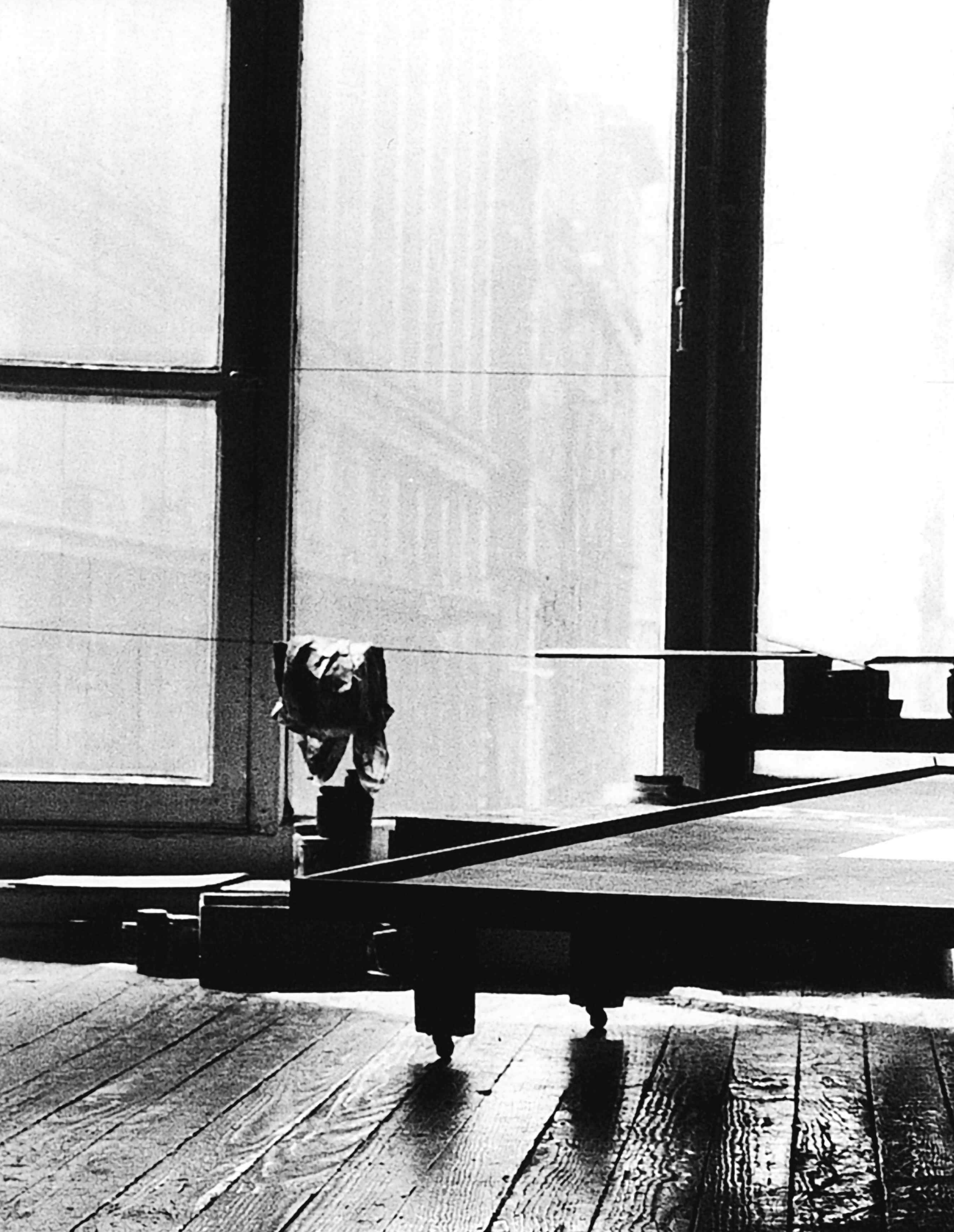
Opposite bottom
Franz Kline, *Ninth Street*,
1951
Private Collection,
Palm Beach, Florida
© 2014 The Franz Kline
Estate / Artists Rights
Society (ARS), New York

Above
Jasper Johns, *Target*, 1958
Private Collection
Bridgeman Images
Art © 2014 Jasper Johns /
Licensed by VAGA,
New York, NY

the outer space of modern physics.” (Harold Rosenberg in Exh. Cat, London, Marlborough Fine Art (and travelling), *Adolph Gottlieb: Paintings 1959-1971*, 1971, p. 8) While adhering to the classic dyadic, controlled structure of Gottlieb’s *Bursts*, the surface of the present work nevertheless maintains a portentous volatility. Evading stasis, the force holding the sphere and explosion together in equilibrium actively buzzes; it seems as though, if the magnetic field were to be disrupted, then the forms would fall, succumbing to the rudimentary physical forces of gravity. Though informed by a symbolic pictorial allusion to the mythological and the surreal, the painting’s forms appear governed by earthly forces of suspension, and motion. Balancing the sky and the ground, the solar and the tidal, in the painting’s composition, Gottlieb formally mirrored the tension between abstraction and representation that permeated the landscape of painting in New York at mid-century.

Along with his friends and fellow artists Mark Rothko, Clyfford Still, and Barnett Newman, Gottlieb matched the desire to focus on the contemplative component of painting, striving to produce works that engender emotive experiences for the viewer. Exemplified by *Red and Blue*, Gottlieb’s

painting balanced this pure exploration of form and color with a gestural expressionism akin to Jackson Pollock and Franz Kline. The blue blasted form at bottom is painted by Gottlieb in a choppy brushed manner in contrast to the smooth rounded nature of the red eye above it—the two forms together isolate field and gesture, placing in coherent balance and tension the two modes of abstraction characterized by Rothko and Newman’s color-field painting on the one hand, and Pollock and Kline’s expressionism on the other. However, uniting these forms on a single plane suggests that these modes are not antithetical, but bound in an absolutely interdependent duality of influence. As noted by Mary Davis MacNaughton, “Gottlieb’s art is not dramatic ‘gesture’ painting... Nor is his art austere ‘color field’ painting... Instead, Gottlieb’s mature art synthesizes contrasting esthetic modes—both free and controlled—to express both the emotional and rational sides of his inner experience. In sum, Gottlieb’s art was the conscious expression of his unconscious feelings.” (Mary Davis MacNaughton in Exh. Cat., Washington, D.C., Corcoran Gallery of Art (and travelling) *Adolph Gottlieb: A Retrospective*, 1981, p. 49)



Ad Reinhardt in his studio
Photo: Walter Rosenblum
© 2014 Estate of Ad Reinhardt
/ Artists Rights Society (ARS),
New York



19

AD
REINHARDT

1913 - 1967

Abstract Painting, Blue, 1953

signed, titled and dated 1953
on the backing board
oil on canvas
108 x 40 in. 274.5 x 102 cm.

\$ 5,000,000-7,000,000

PROVENANCE

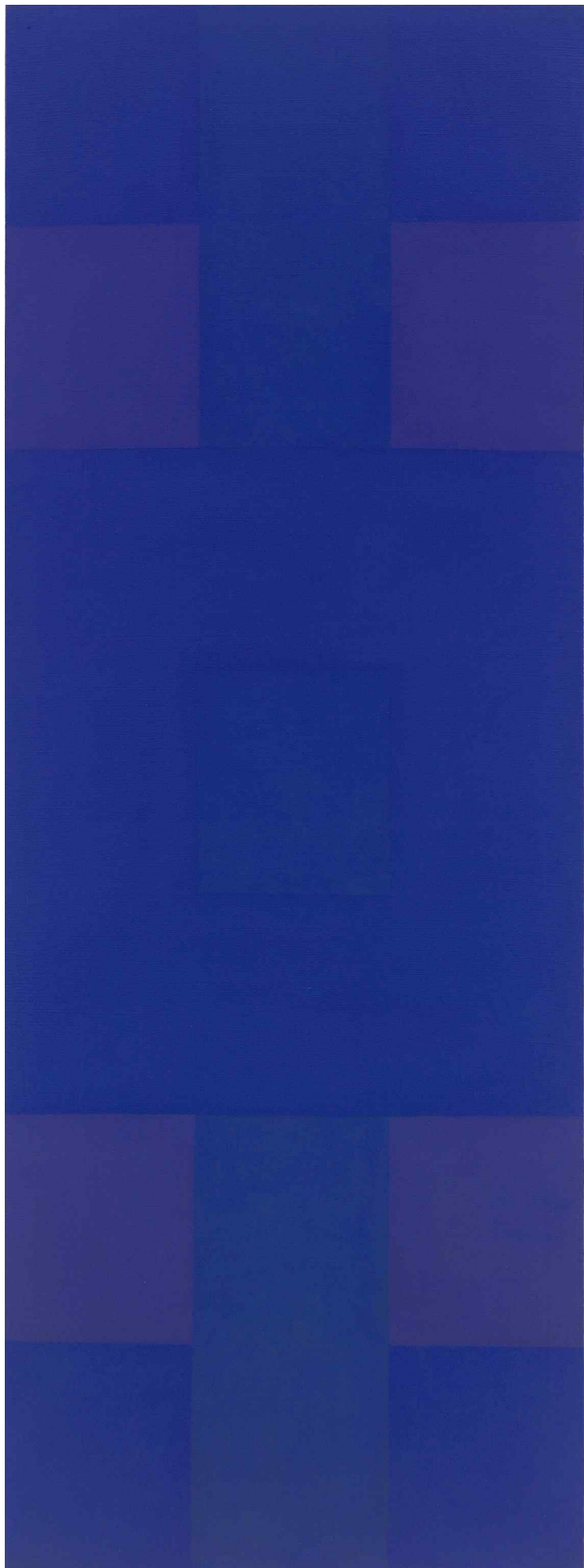
The Artist
Marlborough Galleria d'Arte, Rome
Pierre and São Schlumberger (acquired from the above in 1972)
Acquired from the Estate of the above by the present owner in 1988

EXHIBITED

New York, The Jewish Museum, *Ad Reinhardt: Paintings*, November 1966 - January 1967, cat. no. 62, p. 63, illustrated
Saint-Paul-de-Vence, Fondation Maeght, *Un Musée Éphémère: Collections privées française 1945-1985*, July - October 1986, cat. no. 62, p. 117, illustrated in color

LITERATURE

Lucy R. Lippard, *Ad Reinhardt*, New York, 1981, cat. no. 73, p. 97, illustrated



“The one standard in art is oneness and fineness, rightness and purity, abstractness and evanescence. The one thing to say about art is its breathlessness, lifelessness, deathlessness, contentlessness, formlessness, spacelessness and timelessness. This is always the end of art.”

AD REINHARDT, 1962, QUOTED IN EXH. CAT., NEW YORK, THE JEWISH MUSEUM, *AD REINHARDT: PAINTINGS*, 1966, P. 10

In Context

Abstract Painting, Blue, 1953

A majestic and ravishing totem of pure optical brilliance and overwhelming chromatic intensity, Ad Reinhardt's *Abstract Painting, Blue* from 1953 is an archetype of Reinhardt's pioneering early output, which defined the very trajectory of minimalism at the advent of the half-century. *Abstract Painting, Blue* exemplifies Reinhardt's ability to honor the primal mystery and possibilities of color as an essence and not a metaphor. Mighty and compelling in its massively scaled vertical grandeur, the present work is not only a feast for the eyes, but possesses an unshakeable command over its physical environs and stimulates every sensory muscle of each viewer. The brilliantly saturated cobalt surface exudes light from within its very core, harnessing a perceptual magic that optically fuses chromatic brilliance with a mysterious

nocturnal presence. Included in Reinhardt's seminal solo exhibition at the Jewish Museum in 1967, *Abstract Painting, Blue* is an historically monumental example of the artist's groundbreaking oeuvre.

1953—the year that Reinhardt painted the present work—was truly a watershed year for the artist's career, as it is the first year in which critics began to widely praise his brilliance. 1953 saw Reinhardt originate the symmetrical, trisected, and single-crossbeam devices that would become his irrevocable trademark; possessing such a configuration, the grid-like depth of *Abstract Painting, Blue* is a touchstone for Reinhardt's practice, exemplifying in immense scale the artist's mastery over color and form. Chosen for its absolute symmetry, the cross-like pattern in fact predates the symbols with which it



shares religious and cultural allusions. While conjuring several associations, this distilled form eludes an allegorical signature, having existed as a significant shape in both Eastern and Western cultures for centuries; reduced to its pure abstract essence, the crossed form becomes not a sign at all, but merely paint atop canvas. Freed from any intimation of content, Reinhardt reveled in the potentiality of naked form. Attracted to Cubism, Reinhardt shattered the conventions of the movement by means of its very own forms. Absolving the rectilinear form from its capacity to create an image in perspectival depth, as demonstrated by artists such as Picasso and Braque, Reinhardt rendered it a neutral optical device devoid of image or subject. In this respect, *Abstract Painting, Blue* formally advances upon the precedent set by Kazimir Malevich, whose revolutionary canvases share the monochromatic rectilinear configuration of Reinhardt's compositions. Like Malevich, whose paintings called for the reduction of painting to its very essence, Reinhardt's composition implies both finality and the creation of a blank slate to open an entirely new potentiality. As Lucy Lippard remarked, "If Reinhardt is, as he would like to be, making the last painting anyone can make, it is the first of his last paintings." (Exh. Cat., New York, The Jewish Museum, *Ad Reinhardt: Paintings*, 1966, p. 11)

The present work articulates the color blue in three discrete, alternating tones: deep navy, hazy indigo, and luminous cobalt. These chromatic variations are not yet as faint as they would become in Reinhardt's later black paintings, while also marking a departure from Reinhardt's earlier compositions of interspersed bricks of clearly disparate hues—*Abstract Painting, Blue* lies somewhere in between as a formative, transitional painting that displays Reinhardt's maturing practice. Elegant and sophisticated in its soaring slender stature, *Abstract Painting, Blue* responds to the proportions of the human body, mimicking the posture of the viewer who stands before it; the picture inspires pure verticality. Perfectly symmetrical, the present work is arranged in a hierarchical tripartite structure with two inverted T shapes at top and bottom, partitioned by a square oculus at center. For all of its gridded flatness, the cross pattern lends the painting an unmistakable dimensionality. The center bar that vertically bisects the painting appears to be woven





Opposite top
Mark Rothko, No. 5, 1949
The Chrysler Museum of
Art, Norfolk, Virginia
© 1998 Kate Rothko Prizel
& Christopher Rothko /
Artists Rights Society
(ARS), New York

Opposite bottom
Andy Warhol, *Shadow*,
1978-79
Courtesy Dia Art
Foundation, New York
© 2014 Andy Warhol
Foundation for the Visual
Arts / Artists Rights Society
(ARS), New York

Above
Gerhard Richter,
Wald (I), 1990
© 2014 Gerhard Richter

beneath the center square through the middle section before resurfacing in the lowermost module of the picture. Similarly, the four indigo squares positioned like coordinates at the upper and lower edges of the painting appear not as unilateral blocks of color, but rather as two horizontal strips woven below the vertical cross bar at center. This center bar evokes Barnett Newman's 'zip', while the three stacked registers conjure Rothko's horizontal passages of form. Reinhardt's achievement rests in his capacity to create a grid-form that is composed not of autonomous boxes, but that coalesces in the viewer's eye as a three-dimensional system with its own inner logic.

Reinhardt's innate inclination was toward the geometric, but he sought a refined clarity in style and aesthetic that would go beyond any rigidity of strict formalist structure or non-objectivist theory. Thomas B. Hess wrote an acute summation of the subtle mastery of the early 1950s paintings in his review for the 1953 exhibition at the Betty Parsons Gallery in New York, in the same year that

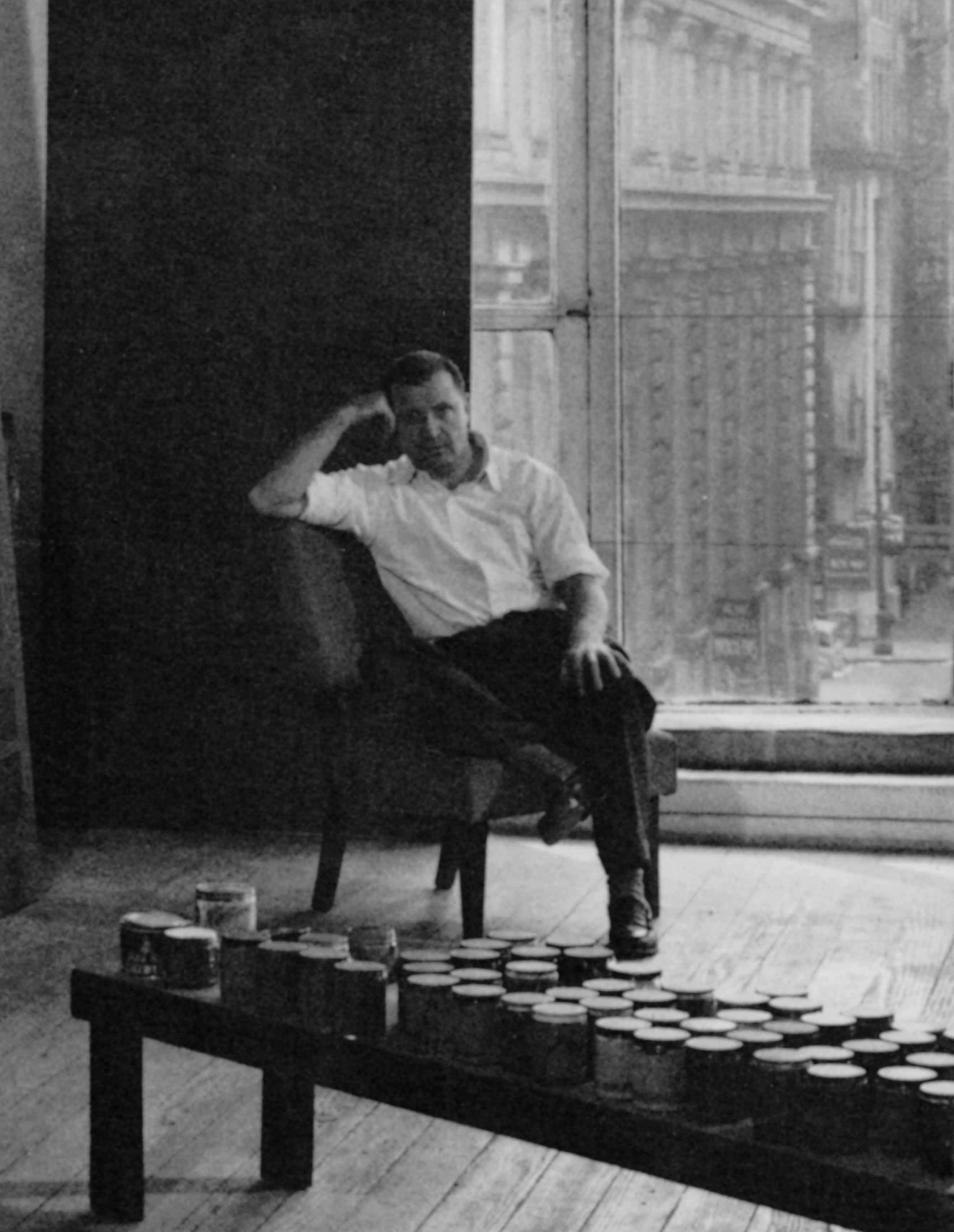
Reinhardt executed the present work: "The major effect is transmitted by large paintings, physically over-size... The precious aspect of the small 1913 Mondrians is avoided, as is the overwhelmingly panoramic suction into surface of the giant-scale works of Jackson Pollock or Clyfford Still... The edges of the shapes are neat but not precise, soft, obviously hand-made ...The hues too are distributed evenly... Contrasting colors are often adjusted to equivalences... which, in Fairfield Porter's phrase, make your eyes rock.... But despite their variety, flatness is positively asserted in all the pictures: there is no overlapping, no play with illusion or dimension." (Thomas B. Hess, "Reinhardt: the Position and Perils of Purity", *Art News*, December 1953, p. 26) The seminal and classic blue and red monochromes from the early 1950s reveal an incredibly restrained and soulful clarity that remains the capstone of Reinhardt's entire oeuvre. Their geometric symmetry, subtle tonal variation, and frontal verticality allowed for the full expression of a single color's range. As Lippard



Left
 Donald Judd,
Untitled, 1990
 Tate, London / Art
 Resource, NY
 Art © Judd Foundation /
 Licensed by VAGA, New
 York, NY
 Opposite
 The artist in his studio
 Photo: Walter Rosenblum
 © 2014 Estate of Ad
 Reinhardt / Artists Rights
 Society (ARS), New York

indicated, “Reinhardt seems to have settled on monochromes as a major direction in 1953... His choice of red and blue may have been in recognition of a dualism present in all his work from the early forties, his interest in both a very warm and a very cool light.” (Lucy R. Lippard, *Ad Reinhardt*, 1981, p. 97)

Abstract Painting, Blue affirms Reinhardt’s place in the pantheon of the great masters of color such as Josef Albers and Mark Rothko, drawing a complex dualism and optical complexity from the interplay of slightly varied monochromatic hues. Undoubtedly one of Reinhardt’s earliest masterpieces, *Abstract Painting, Blue* conveys a pureness of beauty and intellectual rigor that set the foundation for his entire career. Reinhardt’s paintings circulate internal forms whose relations depend not on motion or composition, but on an absolute, uncompromising stillness, a static hum that glows. Instead of the trick dynamics of so-called optical painting, instead of the distraction of potential movement, his work achieves a perfect durational stillness, endlessly complicit with the act of looking. Upon contemplating *Abstract Painting, Blue*, the eye never scans, or dilates: instead, like an optic nerve responding to a long, maintained stimuli, it is held.



20

JOHN CHAMBERLAIN

1927 - 2011

Mr. Moto

painted and chromium-plated steel
29½ x 32 x 23 in. 75 x 81.3 x 58.4 cm.
Executed in 1963.

\$ 1,800,000-2,500,000

PROVENANCE

Leo Castelli Gallery, New York (LC #145)
Robert A. Rowan, Pasadena, California (acquired from the above in 1964)
Phillips de Pury & Company, New York, May 15, 2008, Lot 118
Daniel Weinberg Gallery, Los Angeles
Phillips de Pury & Company, London, June 29, 2009, Lot 15
Acquired by the present owner from the above

EXHIBITED

Pasadena, Pasadena Art Museum, *New American Sculpture*,
February - March 1964, cat. no. 9, illustrated
New York, Leo Castelli Gallery, *John Chamberlain*, April 1964
Venice, XXXII Biennale di Venezia, May 1964 - January 1965
Irvine, University of California; San Francisco, San Francisco Museum of
Modern Art, *A Selection from the Collection of Mr and Mrs Robert Rowan*,
May - July 1967, cat. no. 14, not illustrated
New York, Solomon R. Guggenheim Museum, *John Chamberlain:*
A Retrospective Exhibition, December 1971 - February 1972, cat. no. 51, p. 66,
illustrated
Houston, Contemporary Arts Museum, *The Americans: The Collage*,
July - October 1982, p. 46, illustrated in color
Los Angeles, Museum of Contemporary Art, *John Chamberlain*,
July - October 1986
New York, Solomon R. Guggenheim Museum; Bilbao, Guggenheim Museum
Bilbao, *John Chamberlain: Choices*, February 2012 - September 2013, cat.
no. 35, p. 101, illustrated in color and fig. 73, p. 208, illustrated in color (in
installation at the Solomon R. Guggenheim Museum, New York, 1971-72)

LITERATURE

Julie Sylvester, ed., *John Chamberlain: A Catalogue Raisonné of the Sculpture*
1954 - 1985, New York, 1986, cat. no. 161, p. 76, illustrated





In Context Mr. Moto

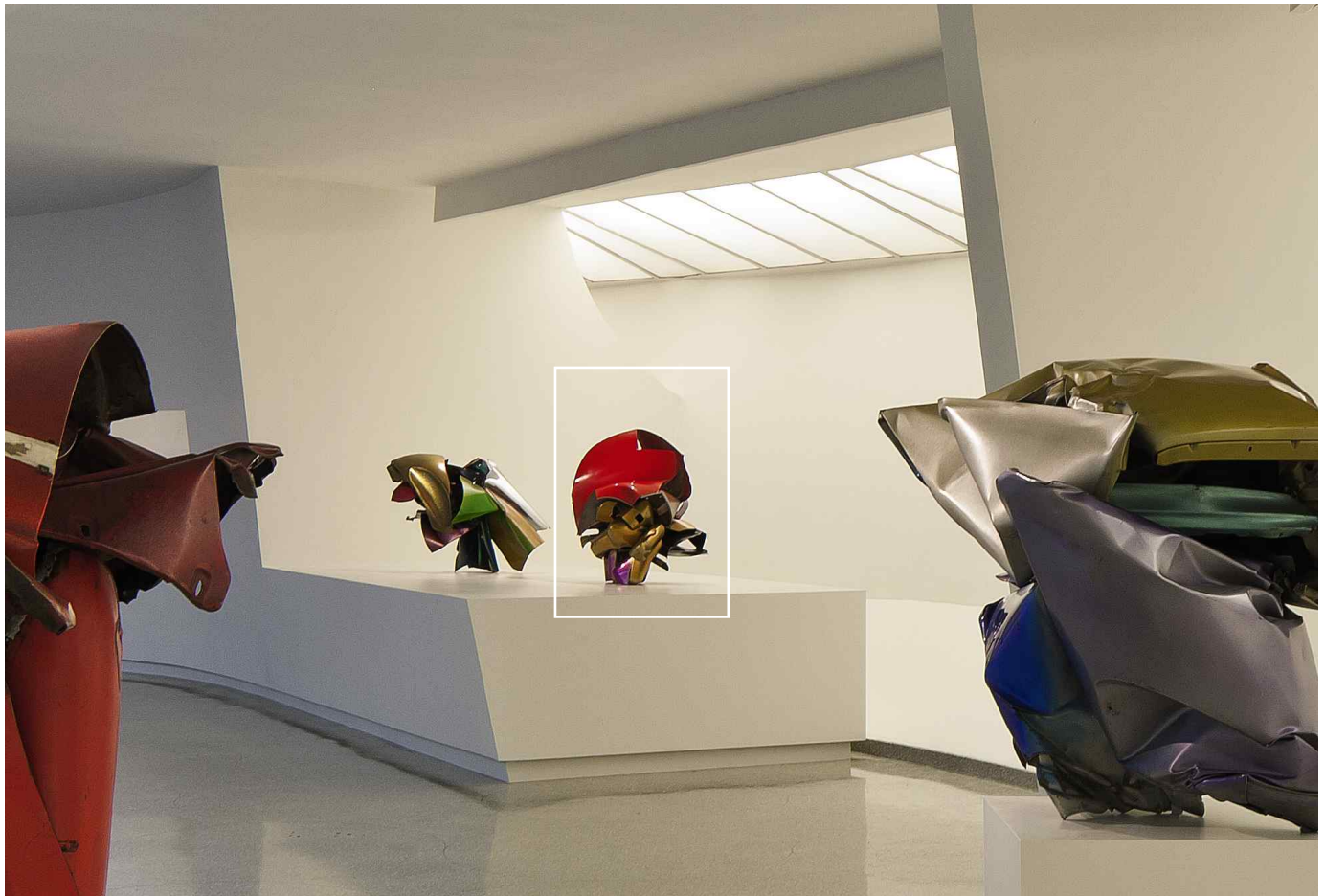
“The diversity and the unity occur and recur; the work explodes and implodes... The sculpture seems open, which, in the usual sense, it is not, since it is massed. There is not space through the work; there is a lot in it... Chamberlain’s sculpture is simultaneously turbulent, passionate, cool and hard.” (Donald Judd, ‘Chamberlain: another view’ in Exh. Cat., Kunsthalle Bern, *Chamberlain*, 1979, p. 10)

Coaxing poetic expression from elaborately interlocked automobile parts, John Chamberlain’s bold, seductive, and ineffably cool *Mr. Moto* from 1963 utilizes Chamberlain’s iconic repertoire of forms while asserting a singular presence that surprises at every turn of the eye. Created in 1963 at the precise boiling point of Pop Art’s rapid ascension toward cultural ubiquity, *Mr. Moto* combines the gestural vigor of Chamberlain’s Abstract Expressionist forebears with the foundational aesthetic tenets of the burgeoning Pop Art movement which would soon define a half-century of artistic production. Included in many of Chamberlain’s seminal career-defining exhibitions, counting retrospectives at the Solomon R. Guggenheim Museum in New

York in both 1972 and 2012, *Mr. Moto* is widely recognized as one of Chamberlain’s foremost sculptural achievements. Nearly a dozen comparable Chamberlain sculptures from the landmark year of 1963 are held in prestigious international museum collections, including: the Whitney Museum of American Art, New York; the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; the Tate Gallery, London; the Städtisches Museum Abteiberg, Mönchengladbach; the Museum Moderner Kunst Wien, Vienna; and others.

Fashioned entirely out of found and repurposed automobile parts, the present work displays the genius of Chamberlain’s particular mode of artistic creation. Chamberlain actively mined the latent symbolism of his chosen material—the mass-produced car parts that the artist exploited for their formal potential also unmistakably connoted visions of progress, modernity, and the American dream. *Mr. Moto*’s commanding volumetric presence achieves an expressive power that balances the heroic with the intimate, arresting contradictions between expansion and contraction in the multiplicity of its revolving surface. Archetypal

Above
Jackson Pollock,
Convergence, 1952
Albright-Knox Art Gallery /
Art Resource, NY
© 2014 Pollock-Krasner
Foundation / Artists Rights
Society (ARS), New York
Opposite
The present work installed
in the exhibition *John
Chamberlain: Choices* at the
Solomon R. Guggenheim
Museum, New York, 2012
Photo: David Heald
© SRGF, NY.
Art © 2014 Artists Rights
Society (ARS), New York
© 2014 Fairweather &
Fairweather LTD / Artists
Rights Society (ARS),
New York



of Chamberlain's sculptures from the early 1960s, as Diane Waldman noted, *Mr. Moto* "manages to incorporate both violent lateral movement (often on Kline-like diagonals) with centrifugal motion and simultaneously, through Chamberlain's understanding of balance and rhythm, to achieve perfect equilibrium." (Diane Waldman in Exh. Cat., New York, Solomon R. Guggenheim Museum, *John Chamberlain: A Retrospective Exhibition*, 1971, p. 7) As remarked by Waldman, Chamberlain's early sculptures are often discussed as the three-dimensional correlatives to Abstract Expressionist painting; possessing the forceful thrust of Kline's brush, the compositional intuition of Pollock's drip, and de Kooning's vibrant deconstruction of the boundary between abstraction and figuration, *Mr. Moto* brilliantly captures the artist's uncompromisingly unique vision. By adding the third dimension to the spontaneity of the Abstract Expressionist painters, Chamberlain liberated sculpture from the tradition of cast metal and sculpted stone.

Simultaneously resembling something out of the future while entirely configured from secondhand industrial materials, *Mr.*

Moto embodies Chamberlain's distinctive chromatic intelligence and signature formal complexity. In the aeronautic-like wingspan of its distinctly modern configuration, *Mr. Moto* orbits our imagination like an interplanetary relic—curiously appearing as debris from the Cold War Space Race rather than detritus from the junkyard. Chamberlain creates perpetually intriguing sculptural brilliance from the collision of objects that would otherwise be considered refuse. The overriding sense of action essential to the stationary sculpture tempts us to inform the work with a narrative, while the juxtaposition of hard lines and swollen curves anthropomorphizes an otherwise industrial-looking artifact. A bright gold and purple base elegantly supports and structures the luminous red dome that grows and expands gradually into a humanoid profile form; this anthropomorphism is slyly pronounced by the title, which references the namesake fictional Japanese spy created by the American author John P. Marquand. The adventures of the beloved bumbling secret agent Mr. Moto were chronicled in six novels published between 1935 and 1957, in addition to eight motion pictures starring Peter Lorre—

“The definition of sculpture for me is stance and attitude. All sculpture takes a stance. If it dances on one foot, or, even if it dances while sitting down, it has light-on-its-feet stance.”

THE ARTIST QUOTED IN EXH. CAT., NEW YORK, L&M ARTS, INC., *JOHN CHAMBERLAIN: EARLY YEARS*, 2009, P. 73

haplessly eccentric yet ultimately razor-sharp and ruthless, the cult character personifies the interplay of whimsy and rigor that permeates Chamberlain's sculpture.

Oscillating between sharp, jagged edges and smooth, rounded forms, *Mr. Moto* comprises a multifaceted and complex topography over which our eye is encouraged to journey, bewitching and delighting us at every perspective. The undulating peaks and valleys of *Mr. Moto* are enhanced by the vibrant colors of the individual pieces of crushed metal that combine organically to create this captivating form. Though Chamberlain adamantly described his artistic process as being as much about fate and chance as about his aesthetic predilections, the particular way in which the artist chose to fit his metal pieces together in this work result in a sculpture that appears inherently composed. Elliptical shards of red steel are gracefully arced atop swooping curves of gold and dusky violet, constituting an armature of fine arches and elegant bows that contrasts the sharp edges of the cut steel Chamberlain used as material. This juxtaposition of form and content articulated through the lens of pure three-dimensional abstraction is startlingly captivating; *Mr. Moto* rewards persistent looking, flirting with our attraction and

avoiding complete resolution. The enticing combination of variegated surface texture and visually commanding color in *Mr. Moto* is alluring and seductive. Klaus Kertess distilled this sensorial power of Chamberlain's art when he wrote: “One of Chamberlain's principal strengths is his ability to unite pleasure with intelligence.” (Klaus Kertess, “Color in the Round and Then Some: John Chamberlain's Work, 1954-1985,” in Julie Sylvester, ed., *John Chamberlain: A Catalogue Raisonné of the Sculpture 1954 – 1985*, New York, 1986, p. 29)

Chamberlain first turned to color-coated steel as a matter of practicality, when he found himself short of the materials he had been using. As he recalled, “I was looking for the next way to go. This was in 1957 or 1958. Then all of a sudden, it occurred to me one day that all this material was just lying all over the place.” Beginning with a fender and parts from an antique 1929 Ford at Larry Rivers' house, Chamberlain procured scraps from body shops and other people's detritus. Chamberlain's uncanny ability to humanize cold mass-produced machine parts is wrought with complexity; *Mr. Moto* possesses a unity and jewel-like aplomb that lends incredible intimacy to the experience of viewing an otherwise action-packed, dynamic form.



21

JEAN DUBUFFET

1901 - 1985

Cité Fantoche

signed and dated 63; signed, titled and dated
Février 63 on the reverse
oil on canvas
64¾ x 86¾ in. 164.5 x 219.4 cm.

\$ 4,000,000-6,000,000

PROVENANCE

The Artist
N. Richard Miller, Philadelphia (acquired in 1964)
William Pall Fine Arts, New York
Waddington Galleries, London
Private Collection, Paris (acquired from the above in 1989)
Thomas Gibson Fine Art Ltd., London
Acquired by the present owner from the above in 1999

EXHIBITED

Venice, Palazzo Grassi, Centro Internazionale delle Arti e del Costume, *Visione colore: mostra internazionale d'arte contemporanea*, July - October 1963 (checklist)
Pittsburgh, Museum of Art, Carnegie Institute, *The 1964 Pittsburgh International: Exhibition of Contemporary Painting and Sculpture*, October 1964 - January 1965, cat. no. 61
Dallas, Dallas Museum of Fine Arts; Minneapolis, Walker Art Center, *Jean Dubuffet: Retrospective*, March - June 1966, cat. no. 64, p. 38, illustrated
London, Waddington Galleries, *Twentieth Century Works*, April - May 1989, cat. no. 17, pp. 38-39, illustrated in color

LITERATURE

Max Loreau, *Dubuffet et le voyage au centre de la perception*, Paris, 1966, n.p., illustrated
Renzo Zorzi, Ed., *Comunità*, February 1968, Anno XXII, N. 150, illustrated in color on the front cover
Max Loreau, ed., *Catalogue des Travaux de Jean Dubuffet, Fascicule XX: L'Hourloupe I*, Paris, 1979, cat. no. 127, p. 64, illustrated
Andreas Franzke, *Dubuffet*, New York, 1981, p. 160, illustrated in color
Masao Yamaguchi, *Dubuffet*, Tokyo, 1986, pl. 47, p. 52, illustrated in color





In Context

Cité Fantoche

Jean Dubuffet's deliberate rejection of cultural pretensions and unique Art Brut aesthetic have brought him acclaim as one of the most celebrated artists of the Twentieth Century. Indeed, his candid critique of occidental cultural institutions and fervent dismissal of conventional artistic values have earned him critically lauded retrospectives at major museums such as the Solomon R. Guggenheim Museum New York, the Museum of Art, Dallas, and the Walker Art Center in Milwaukee among others. The present work, *Cité Fantoche*, executed at the very peak of his artistic prowess, is brimming with vibrancy and presents one of the most monumental and accomplished paintings from Jean Dubuffet's highly esteemed and consequential series, titled *L'Hourloupe*.

In 1955 Dubuffet left Paris, abandoning a war-scarred and melancholy city to take a house in Vence in the South of France. During this period, and exemplified by the *Texturologies* and *Materiologies* series, Dubuffet shunned any sense of human presence from his work and turned to nature as the primary source of his investigations. When he returned to the French capital in 1961, there was a change in Dubuffet's work that marked a completely new departure in contrast to his explorations of the tactile qualities of organic material in the remoteness of rural life in Vence. In a revitalized Paris, Dubuffet found a city completely different to the one he had left; optimism and cosmopolitan bustle had replaced the gloom and despondency that had formerly prevailed under German occupation and in the post-war years. This new vibrant atmosphere was intoxicating for Dubuffet and had an immediate, explosive effect on his work, culminating in the exuberant



Jean Dubuffet in his studio,
April 1964
Photo by Max Loreau
© 2014 Artists Rights
Society (ARS), New York /
ADAGP, Paris



Paris Circus pictures of 1961-1962. The bustling streets, busy restaurants, window displays, and advertising boards of city life came to dominate his paintings. Where he had celebrated life on a minute scale in the countryside, he now celebrated humanity on a grand scale, transforming its energetic spirit into the subject of his art.

The *L'Hourloupe* cycle started in the summer of 1962 immediately following the *Paris Circus* series, and was so rich in invention and creativity that it was Dubuffet's pre-occupation for the following twelve years. The early paintings of *L'Hourloupe*, such as *Cité Fantoche* executed in February 1963, engaged much of the same subject matter as the *Paris Circus* street scenes, but represented a shift in Dubuffet's aesthetic dialogue; with increasing simplification, elements and

experiences of the real world are eventually transformed into ciphers of the artist's imagining. The stylistic mode increasingly relies on a linear pattern of structured cells, all presented frontally with no consideration for size or relative distance among the various elements. The later pictures of the *Paris Circus* also employed less specific references to the Paris locales, paving the way for the transition to the *L'Hourloupe* in which the focus is ultimately on the individual personages. The isolated, solitary figures in *Cité Fantoche*, mark the beginning of this transformation, in which there are no longer any discernable references to shops or buildings. The figures in the paintings are more heavily outlined and the handling of oil pigment is more dramatically gestural than that of the earlier *Paris Circus* paintings. The figures, as in most of Dubuffet's

Above
Pieter Bruegel the Elder,
The Wedding Dance, c. 1566
Detroit Institute of Arts,
City of Detroit Purchase
Bridgeman Images

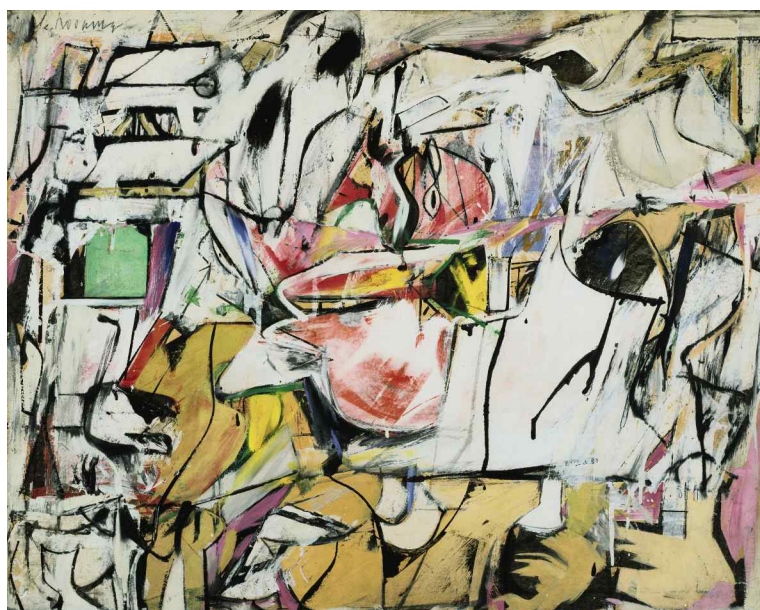
Opposite top
Pablo Picasso
The Three Dancers, 1925
Tate, London / Art
Resource, NY
© 2014 Estate of Pablo
Picasso / Artists Rights
Society (ARS), New York

Opposite bottom
Willem de Kooning,
Asheville, 1948
The Phillips Collection,
Washington, D.C.,
Acquired 1952
Bridgeman Images
© 2014 The Willem de
Kooning Foundation /
Artists Rights Society
(ARS), New York

oeuvre, have little individual identity, representing the mass of humanity and have little association with traditional notions of classic figurative art.

At the beginning of his career, Dubuffet favored an earthy tonality, but beginning with the *Paris Circus*, Dubuffet rendered his subjects with a spontaneous, explosive, and broad palette. In the present work we see subtle mutations of blues, reds, and whites against a neutral black ground and it was this basic palette that was to become prevalent in the *L'Hourloupe* from late 1963 onward. In *Cité Fantoche*, its simplified palette – with carefully placed and energizing highlights of yellow, pink and orange – lends the abstractive figuration a clearer contour that elevates the caricature-like figures to an imposing presence within the composition. The agitated line of *Cité Fantoche* indicates a spontaneity and directness in keeping with the movement of Art Brut that we so commonly associate with Dubuffet. The flattened perspectival plane and the compressed distances are additional compositional devices, all redolent of naïve children's art and most importantly the raw vision of psychotic art that so vitally informed Dubuffet's oeuvre. Categorically opposed to 'cultivated' art taught in schools and museums, Dubuffet denounced the selective character of official culture with such masterworks as *Cité Fantoche*.

Cité Fantoche broadcasts "not only a gripping visual programme but also the heightened effect of painterly impulses and autonomous values." (Andreas Franzke cited in Exh. Cat., Salzburg, Museum de Moderne, *Jean Dubuffet*, 2004, p. 162) The immediate force and vigor of execution in this monumental painting demonstrates Dubuffet's intimate psychological response to the city and its inhabitants that stood before him, which he transmuted into a unique realm inspired by his ultimate appetite for the naïve and unreal. The painting is at the forefront of Dubuffet's extraordinary challenge to all existing aesthetics, opening the way for the adventurous inventions that populate the remainder of his career. Although still placed within the iconographic context of the *Paris Circus*, *Cité Fantoche* and ultimately the *L'Hourloupe* series is a plunge into fantasy, into a phantom parallel universe or what Dubuffet called the 'Theatre of the Unreal.'



22

FRANÇOIS-XAVIER LALANNE

1927 - 2008

Grande Carpe

carbonized sheet iron, soldering iron, wood clad
nickel and steel
56¼ x 130¾ x 26 in. 143 x 332 x 66 cm.
Executed in 1972, this work is unique.

\$ 600,000-1,000,000

PROVENANCE

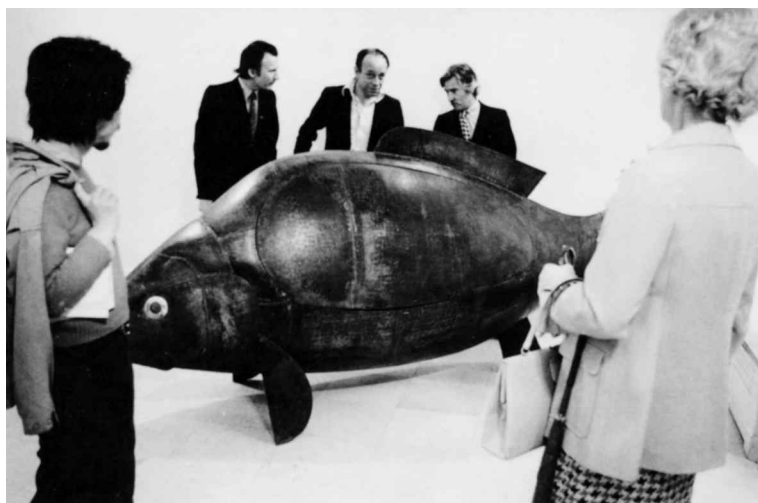
Galerie Alexandre Iolas, Paris
São Schlumberger
Thence by descent to the present owner

EXHIBITED

Paris, Galerie Alexandre Iolas, *Dessins: Claude et François-Xavier Lalanne*,
June - July 1972
Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *les lalanne*,
June - July 1975, pp. 32-33, illustrated and p. 34, illustrated

LITERATURE

Daniel Marchesseau, *les Lalanne*, Paris, 1998, p. 40, illustrated, p. 103,
illustrated in color and p. 41 (text)
Daniel Abadie, *Lalanne(s)*, Paris, 2008, p. 106, illustrated, pp. 108-109,
illustrated in color (in front of the artist's studio in Ury, France, 1972) and
p. 311, illustrated (in installation at Galerie Alexandre Iolas, 1972)



Madame Georges
Pompidou in front of *Le
Grande Carpe* on view at
Galerie Alexandre Iolas,
1972
Photo: Edouard Boubat/
Gamma-Rapho
Courtesy the estate of
François-Xavier Lalanne
and Paul Kasmin Gallery



“François-Xavier does his dreaming wide-
awake, and invites us to do the same as we
stand before his completed sculpture.”

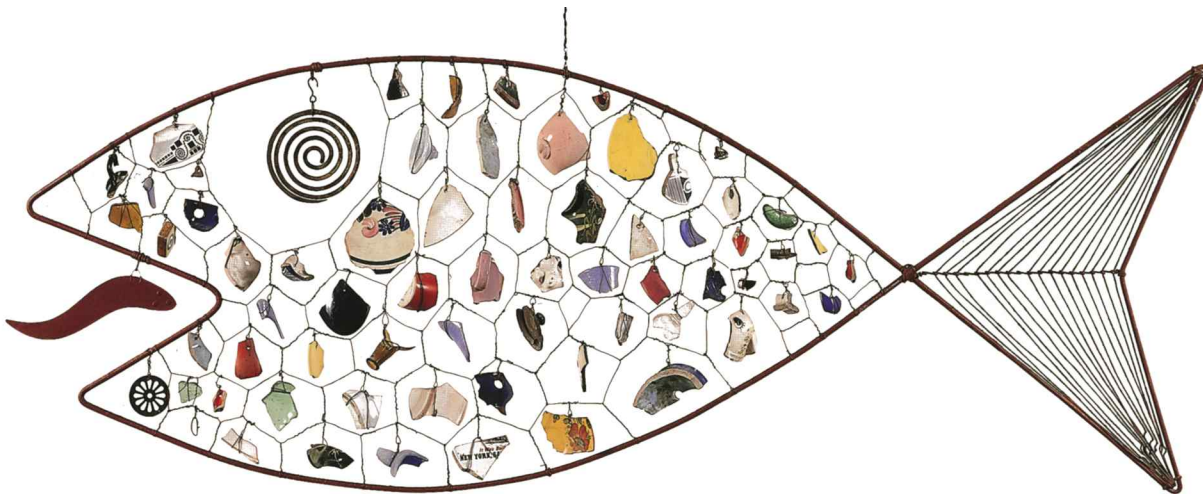
CLAUDE LALANNE IN EXH. CAT., PARIS, GALERIE ENRICO NAVARRA,
CLAUDE & FRANÇOIS-XAVIER LALANNE FRAGMENTS, 2000, P. 10

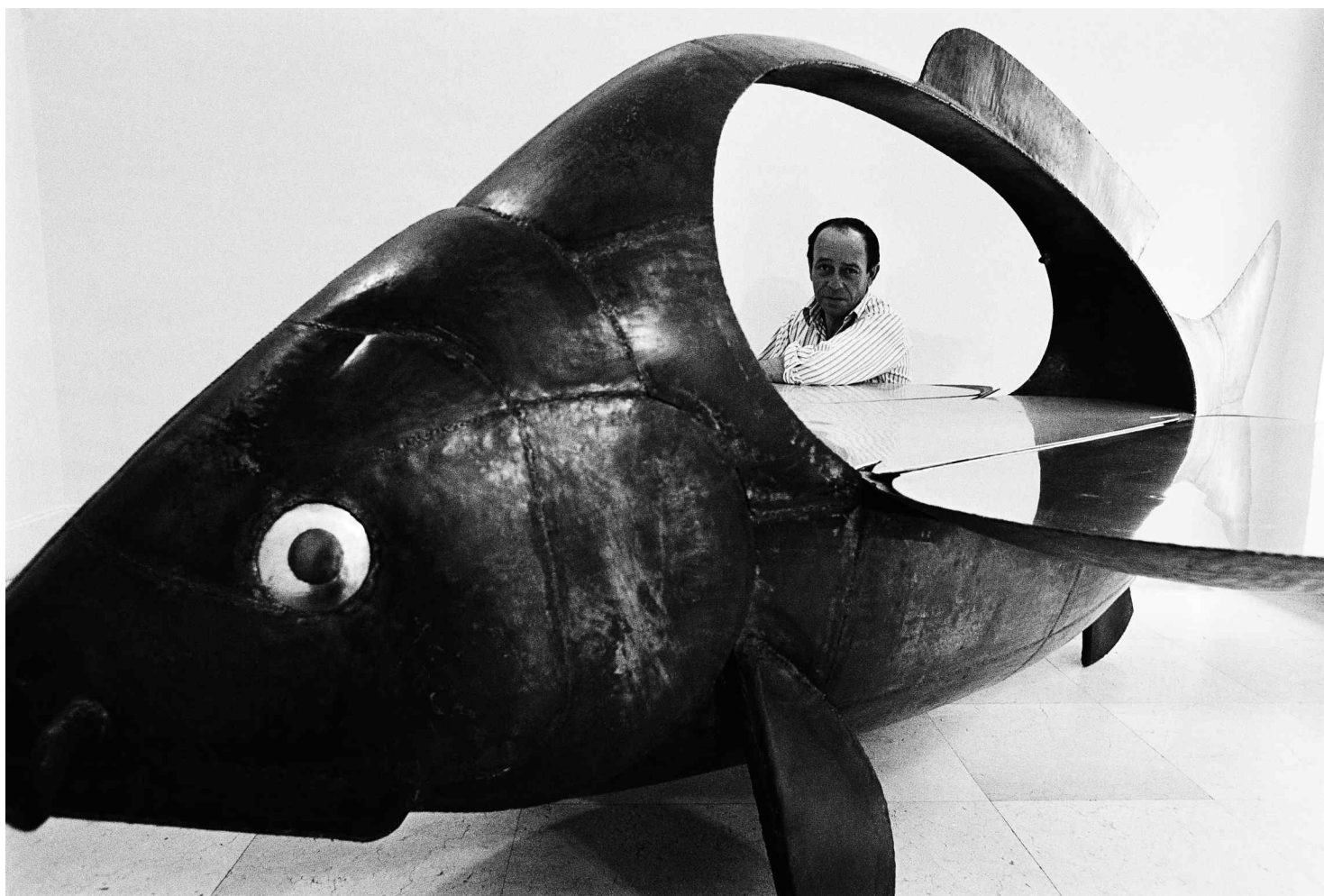
In Context Grande Carpe

Exhibiting François-Xavier Lalanne’s wholly distinctive sense of whimsy and wonderment coupled with his extraordinary technical ingenuity, *Grande Carpe* sends us tumbling down the rabbit hole of the artist’s imagination. With its hinged doors closed, the larger than life *Grande Carpe* evokes some fantastical beast out of a painting by Hieronymous Bosch; when open to reveal its utility as a bar, the sculpture divulges its incisive wit and grand surrealist poetry. Marrying art with architecture, and gracefully embracing function while engaging, enchanting, and challenging our curiosity, the phantasmagorical creature achieves an over-the-top, luxurious grandeur that is the very essence of *les Lalanne*.

Executed with great precision of heavy-duty welded steel—the same employed for German U-boats—*Grande Carpe* epitomizes

the spirit of François-Xavier Lalanne and his wife Claude, who together are celebrated for their ceaseless originality and extraordinary craftsmanship in harnessing utility to add an additional dimension and stimulus to their imaginations. Here in the Trojan horse of the bar’s inherent purpose, the sculptor merges mythology, metamorphosis, fantasy and reality, akin to the Art Nouveau style popularized at the turn of the century that embraced art as an all-encompassing philosophy of living. Playing on the French idiom ‘*muet comme une carpe*’, which is used to humorously and colloquially express someone who is obstinately silent, stone-faced, or non-responsive, Lalanne teases out the play on words in presenting to us an actual carp who is eternally silent and in servitude to the patrons who drink from its interior. It is not difficult to imagine those celebrities and art-world luminaries who





Above
François-Xavier Lalanne
with the present work, 1972
© Marc Simon/Apis/
Sygma/Corbis
Courtesy the estate of
François-Xavier Lalanne
and Paul Kasmin Gallery.

Opposite
Alexander Calder,
Fish, 1947
Private Collection
© 2014 Calder Foundation,
New York / Artists Rights
Society (ARS), New York

undoubtedly gathered often around this bar at Schlumberger's notorious parties, delighting in its comedy and sorcery just as Lalanne intended.

François-Xavier Lalanne grew up in Gascony at the southwestern edge of France, in a seventeenth-century townhouse near both the Fine Arts Museum and the town zoo. Moving to Paris in the late 1940s, Lalanne took a job as a guard at the Louvre where he was assigned to patrol the rooms housing the ancient sculpture of Egypt and Mesopotamia; the artist's synthesis of naturalism with the lavishly decorative can still be traced back to his formative six months surrounded by the prehistoric depictions of animals that fill the museum halls. By 1949, Lalanne took up a studio in Montparnasse at 11 Impasse Ronsin, a well-known artist's complex that had been home and studio to Constantin Brancusi since 1927. The two men developed a great

friendship, their conversation often consisting of the great antediluvian myths and epics, and the anthropological and philosophical origins of mankind. In his eloquently contained forms of monolithic entirety, Lalanne's sculpture echoes Brancusi, while also owing its form to the ancient Mesopotamian representations of animals, which possessed value in their service as spiritual reliquaries. As John Russell wrote, "So this is a complex art: one which mates Ancient Egypt with 'Alice in Wonderland', zoology with cabinet-making, metaphysics with personal adornment. It is also an art of psychic equilibrium. Its basic temper is inquisitive, undiscouraged, resourceful. It is there to work for us, yet it is not at all servile. It has its own life, and it leads it, and we are the richer for its being around." (John Russell in *Exh. Cat.*, Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *les lalanne*, 1975, p. 23)

23

LUCAS SAMARAS

b. 1936

Box # 7

wood, mirrors and tacks

closed: 6¼ x 9⅝ x 4 in.

16 x 24.5 x 10 cm.;

open: 6¼ x 14½ x 6⅝ in.

16 x 37 x 17 cm.

Executed in 1963, this work is accompanied by a certificate of authenticity issued by The Pace Gallery, New York.

\$ 300,000-500,000

PROVENANCE

Dwan Gallery, Los Angeles

Rolf G. Nelson, Los Angeles

Sotheby Parke Bernet, Los Angeles, January 22, 1973, Lot 82

Pace Gallery, New York (acquired from the above)

Acquired by the present owner from the above circa 1992

EXHIBITED

Los Angeles, Dwan Gallery, *Lucas Samaras: Boxes*, November 1964-January 1965

New York, Museum of Modern Art; Los Angeles, Los Angeles County Museum of Art; Chicago, Art Institute of Chicago, *Dada, Surrealism and their Heritage*, March - December 1968, cat. no. 289

Chicago, Museum of Contemporary Art, *Lucas Samaras Boxes*,

October - December 1971, p. 6, illustrated

Paris, Galerie Renox Xippas, *Lucas Samaras*, September - October 1991

LITERATURE

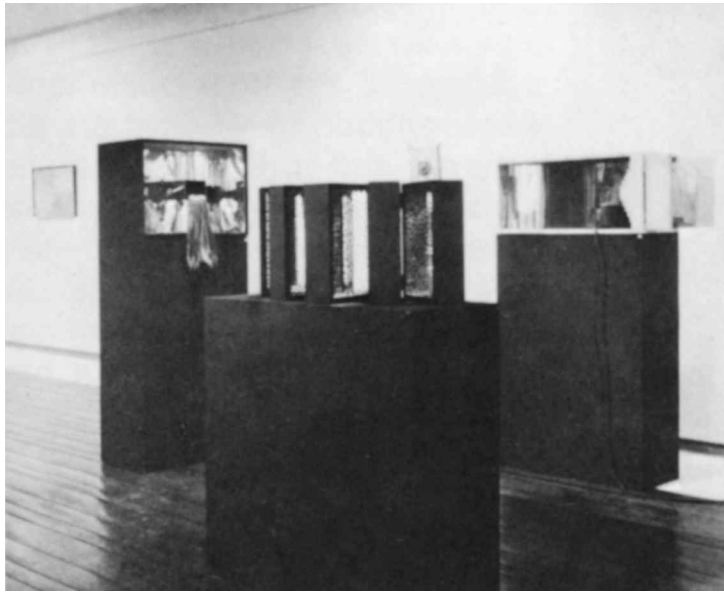
Exh. Cat., New York, Whitney Museum of American Art, *Lucas Samaras*, November 1972 - January 1973, n.p., illustrated

Kim Levin, *Lucas Samaras*, New York, 1975, fig. 26, p. 53, illustrated (in installation at Dwan Gallery, Los Angeles, 1964-65) and pl. 160, p. 182, illustrated

“Palms, pocketbooks, packets of energy, coffins, conversations, rooms. We were conceived by boxes with boxes in boxes. We live in boxes, see and eat with boxes, travel in boxes, and even our days and nights are boxes. Box is a lovely principle that carries a lot of symbolic beans.”

LUCAS SAMARAS IN EXH. CAT., NEW YORK, WHITNEY MUSEUM OF AMERICAN ART, *LUCAS SAMARAS*, 1972, N.P.





Left
The present work installed
in the exhibition *Lucas
Samaras: Boxes* at Dwan
Gallery, Los Angeles,
1964 – 1965
Photo: Ferdinand Boesch
Artwork © Lucas Samaras,
courtesy Pace Gallery
Opposite
Lucas Samaras inside
Mirrored Room, 1966
installed at the exhibition
*Samaras: Selected Works,
1960-1966* at The Pace
Gallery, New York,
October 25, 1966
Photo: The Estate of
David Gahr/Getty Images
© Lucas Samaras,
courtesy Pace Gallery

diagram of the mind. The inner mirrors are punctuated all over by threatening tacks that appear weaponized, exposing to the viewer a likeness of themselves that is assaulted like a target. Resembling a barrage of bullets frozen in mid-flight, the reverberating reflection of the tacks is archetypal of Samaras's interest in the simultaneous interplay of allure and menace; many of his other boxes employ similar materials, such as pins, needles, and razor-blades. Highly personal, the mirrors of *Box #7* conjure Samaras' favorite subject: himself. Through various forms of self-portraiture such as photographs, large-scale mirrored installations, and boxes that include his own image, Samaras' oeuvre has focused on unraveling the mysterious physical and psychological complexities of the artist's own self.

Samaras came of age on the island of Kastoria in Macedonia, Greece amidst the traumas of World War II and the Greek Civil War before moving to New Jersey in his early teens. Enrolling in Rutgers University on a scholarship in 1955, Samaras joined the art department at a time when it was a burgeoning hotbed of artistic innovation, boasting a faculty that included Allan Kaprow, Roy Lichtenstein, and George Segal. Building the foundation for his career-long preoccupation with the avant-garde tenets of Dada and Fluxus, in addition to his work's fixation with the theatrical, Samaras participated in the Happenings that defined the downtown New York art scene between the years 1959-1963, alongside figures like Kaprow, Claes Oldenburg, and Robert Whitman; in fact, Samaras acted in the very first Happening organized by Kaprow at the Reuben Gallery in the fall of 1959. *Box #7* was first owned by Rolf G. Nelson, the Los Angeles dealer whose eponymous gallery—a significant venue for artists like Judy Chicago, Llyn Foulkes, Joe Goode, and Robert Indiana—was just a few doors down from the Ferus Gallery on North La Cienega Boulevard in the mid-1960s. Before opening his own gallery in 1963, Nelson first held a job at the Martha Jackson Gallery in New York, where he worked closely with Kaprow and Oldenburg—artists through whom Nelson likely met Samaras and came to acquire the present work.

In Context

Box # 7

The accordion body of a beguiling black wooden box opens to reveal a furtive interior universe replete with coexistent wonder and peril. Like the mythically foreboding Pandora's box, Lucas Samaras' *Box #7* from 1963 tempts the viewer into a highly intimate game of seduction with a fragmented reflection of our mirrored selves. Paradigmatic of Samaras' richly enigmatic and surrealist-inspired early work that bristles with the artist's unfailingly original shamanism, the present work is a profoundly complex articulation of Samaras' pioneering assemblage. Following in the tradition of Dadaists like Kurt Schwitters and Hannah Höch, while expounding on the influence of Robert Rauschenberg's combines, Joseph Cornell's boxes, and Ed Kienholz's surrealist dioramas, Samaras created an opulently provocative body of work that pits the quotidian against the dreamlike in a perpetual psychological *tête-à-tête*.

Box #7 is one of the earliest of Samaras' numbered boxes; Samaras began his first box constructions in 1960, but he did not start numbering them until late 1962. While Samaras created 135 unique and highly

complex boxes from 1962 until 1989, the present work is significantly among the first ever executed, and was initially exhibited in one of the inaugural exhibitions of Samaras' boxes at Virginia Dwan Gallery in Los Angeles that opened in November 1964. Multiple boxes from the same year as *Box #7* are treasured in distinguished international museum collections: *Box* belongs to the Tate Gallery, London; *Box #3* belongs to the Whitney Museum of American Art, New York; and *Box #10* is in the Metropolitan Museum of Art, New York. Recognized truly as an 'artist's artist,' Samaras' *Box #48* rests directly at Donald Judd's former bedside at 101 Spring Street.

Samaras' boxes revel in the familiarity of the form's shape and function. When closed, *Box #7* appears as an unassuming reliquary of the everyday; when fanned open, six individual rectangular prisms hinged together at their sides stand dramatically like a miniature stage. Embodying Samaras' fascination with penetrating the boundary between the box's visible exterior and its dark, private inner world, *Box #7* operates as an allegorical



24

DAN FLAVIN

1933 - 1996

Untitled (to Frank Stella)

pink and yellow fluorescent light
24 x 72 in. 61 x 183 cm.
Executed in 1966, this work is number two from
an edition of three of which two were fabricated
and is accompanied by a certificate of authenticity
signed by the artist.

\$ 300,000-400,000

PROVENANCE

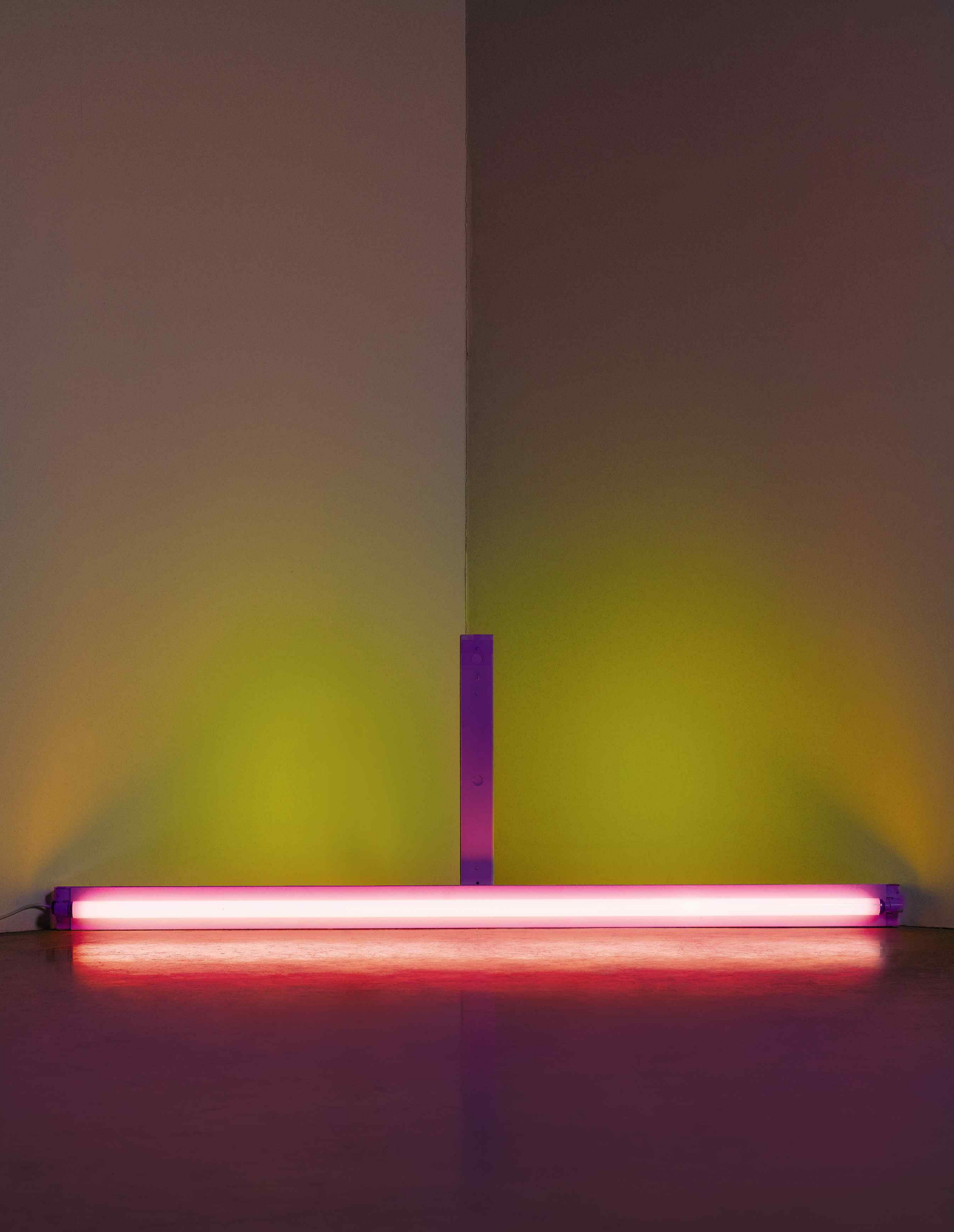
Kornblee Gallery, New York
Galerie Konrad Fischer, Cologne
Onnasch Collection, Berlin (acquired from the above in 1977)
Sotheby's, New York, May 12, 2004, Lot 50
Philips de Pury & Company, London, June 22, 2007, Lot 39A
Acquired by the present owner from the above

EXHIBITED

New York, Kornblee Gallery, *Evans, Flavin, Frazier, Levinson*, February 1966
(edition no. unknown)
Berlin, Reinhard Onnasch Galerie, *Dan Flavin*, March - April 1985
(the present example)
Barcelona, Museu d'Art Contemporani; Serralves, Museu d'Arte
Contemporânea, *The Onnasch Collection: Aspects of Contemporary Art*,
November 2001 - February 2002, p. 163, illustrated in color
(the present example)

LITERATURE

Anne Hoene, "In the Galleries: Group Show," *Arts Magazine* 40, no. 6, April
1966, p. 55 (text) (edition no. unknown)
Lucy Lippard, "New York Letter: Off Color," *Art International* 10, no. 4, April
1966, p. 74 (text) (edition no. unknown)
Mel Bochner, "Less is Less (for Dan Flavin)," *Art and Artists* 1, no. 9, December
1966, p. 24, illustrated (in installation at Kornblee Gallery, New York, 1966)
(edition no. unknown)
Mel Bochner, "Serial Art, Systems: Solipsism," *Arts Magazine* 41, no. 8,
Summer 1967, p. 41, illustrated in color (in installation at Kornblee Gallery,
New York, 1966) (edition no. unknown)
Exh. Cat., Ottawa, National Gallery of Canada (and travelling), *fluorescent light,
etc. from Dan Flavin/lumière fluorescente, etc. par Dan Flavin*, 1969, p. 249,
illustrated (in installation at Kornblee Gallery, New York, 1966)
(edition no. unknown)
Exh. Cat., St. Louis, St. Louis Art Museum, *drawings and diagrams from Dan
Flavin 1963-1972*, 1973, p. 48 (edition no. unknown)
Rosalind Krauss, "Sense and Sensibility: Reflection on Post-60's Sculpture,"
Artforum 12, no. 3, November 1973, p. 51, illustrated (in installation at Kornblee
Gallery, New York, 1966) (as *Frank's Pink Before Gold Across a Corner*, 1964-
66, edition no. unknown)
Exh. Cat., Berlin, Neue Nationalgalerie, *Aspekte der 60er Jahre: aus der
Sammlung Reinhard Onnasch*, 1978, p. 120, illustrated (certificate for the
present work)
Bernhard Kerber, *Bestände Onnasch*, Bremen, 1992, p. 149, illustrated in color
(the present example)
Exh. Cat., Porto, Fundação de Serralves, *Onnasch: Aspects of Contemporary
Art/Aspectos da Arte Contemporânea*, 2001, p. 163, illustrated in color
Exh. Cat., Washington, D. C., National Gallery of Art (and travelling), *Dan Flavin:
A Retrospective*, 2004, p. 154, illustrated in color (in installation at Kornblee
Gallery, New York, 1966) (edition no. unknown)
Michael Govan and Tiffany Bell, *Dan Flavin: the Complete Lights, 1961-1996*,
New Haven and London, 2004, cat. no. 104, p. 249, illustrated in color (artist's
diagram) and p. 154, illustrated in color (in installation at Kornblee Gallery,
New York, 1966) (edition no. unknown)





In Context

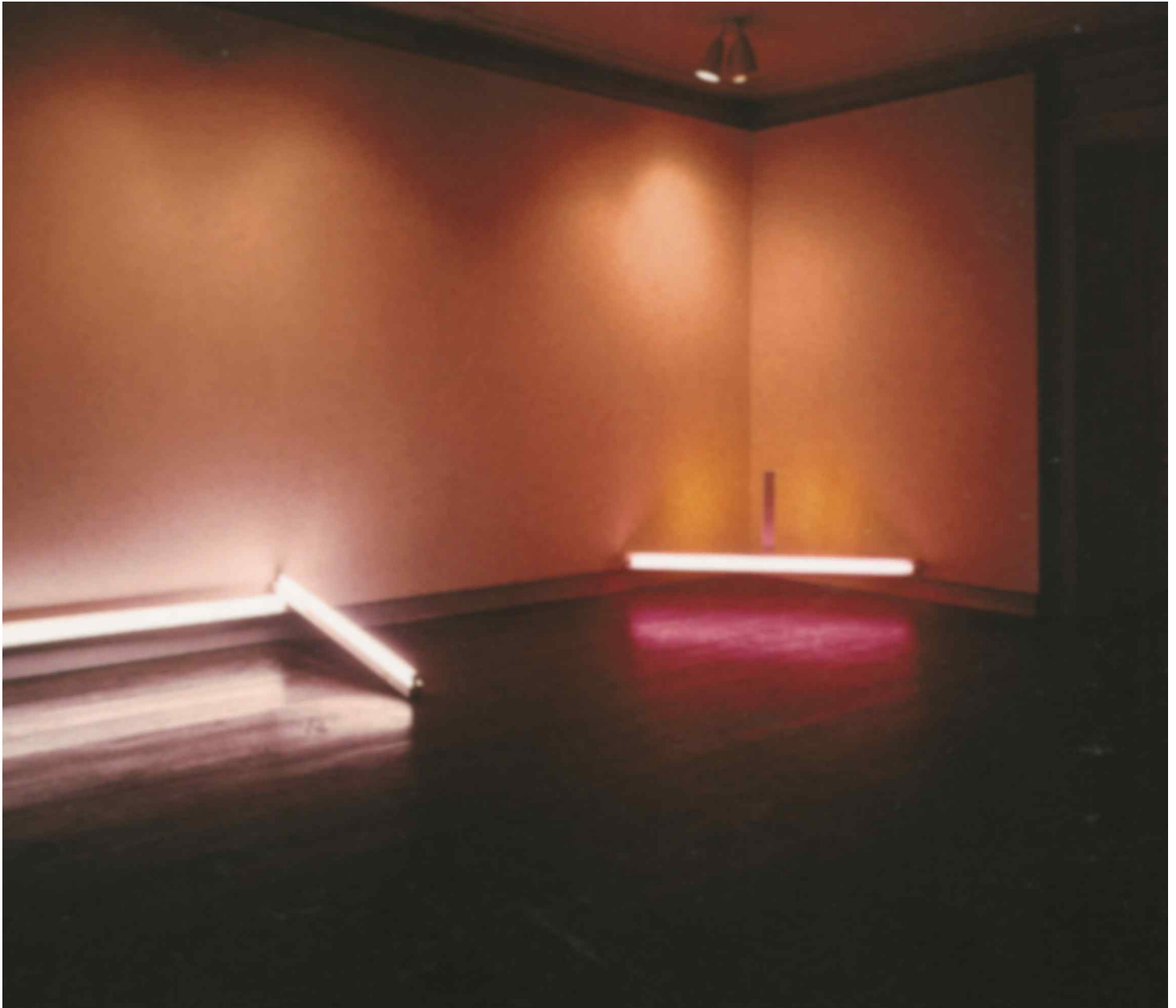
Untitled (to Frank Stella)

At the heart of *Untitled (to Frank Stella)*'s exterior cool is an elegiac monument of the relationship between two friends who together quietly sparked a revolution. Dan Flavin and Frank Stella inspired each other's collective aesthetic interest in achieving complex articulations of thought through radically reductive forms, yet their respective bodies of work each retain wholly individual approaches that are both iconic in their own right. Frank Stella's formal correspondence and friendship with minimalists like Flavin, Carl Andre, and Don Judd is particularly evident in their mutual visual concerns and common regard

for fixed-format constructions, geometric purity, clarity of line, and serial repetition. Certainly, Flavin's diagonal versus right-angled patterns of his earliest fluorescent bulbs like *Untitled (to Frank Stella)* offer a close parallel to Stella's shaped canvases, such as his celebrated *Notched V* paintings. In accordance with Stella's early groundbreaking and seminal *Black Paintings* of 1958-1959, the ostensible simplicity of Flavin's *Untitled (to Frank Stella)* maintains the purest essence of Minimalist art. Deeply occupied by the properties of the picture plane, according to Stella's lectures at the Pratt Institute in January 1960, flatness

Above
Frank Stella, *Flin Flor*, 1968
Private Collection /
Bridgeman Images
© 2014 Frank Stella / Artists
Rights Society (ARS), New York

Opposite
Untitled (to Frank Stella) installed
in the exhibition *Evans, Flavin,
Frazier, Levinson* at Kornblee
Gallery, New York, February 1966
Photo: Stephen Flavin © 2014
Estate of Dan Flavin / Artists
Rights Society (ARS), New York
Artwork © 2014 Estate of Dan
Flavin / Artists Rights Society
(ARS), New York



is achieved through symmetry and the use of the monochrome, a solution which forces illusionistic space out of the painting at constant intervals by using a regulated pattern. Like Stella, Flavin reveled in the potential for endless variation inherent in fixed systems of color and line, exemplified by the atmospheric rigor and sophisticated configuration of the present work. Flavin and Stella both mined industrial materials for their inherently sensitive expressions of light and space; as Stella used house paints to paint his expansive surfaces, Flavin also looked to the seductive industrial fabrications available in the

hardware store. Michael Govan noted, “In the late 1950s and early 1960s...Stella’s efforts to banish illusion entirely from painting in favor of the factual presentation of materials on a surface provided clues for the new direction that Flavin took in simplifying the form of his work. Unlike [Stella], however, he chose to work with distinctly non-art materials—store-bought light fixtures.” (Exh. Cat., Washington, D. C., National Gallery of Art (and travelling), *Dan Flavin: A Retrospective*, 2005, p. 53)



Andy Warhol,
*Unique Polaroid print of
Andy Warhol and São
Schlumberger*, 1981
© 2014 Andy Warhol
Foundation for the Visual
Arts / Artists Rights Society
(ARS), New York



25

ANDY WARHOL

1928 - 1987

São Schlumberger

i. signed, signed with initials, dated 74, inscribed *Sao S* twice and inscribed *Love Andy* on the overlap; ii. signed, signed with initials, dated *May 14, 1974* and inscribed *Sao S* on the overlap; iii. signed with initials on the overlap; iv. inscribed *Sao* on the overlap
acrylic and silkscreen ink on canvas, in four parts
each: 40¼ x 40¼ in. 102.2 x 102.2 cm.

\$ 2,000,000-3,000,000

PROVENANCE

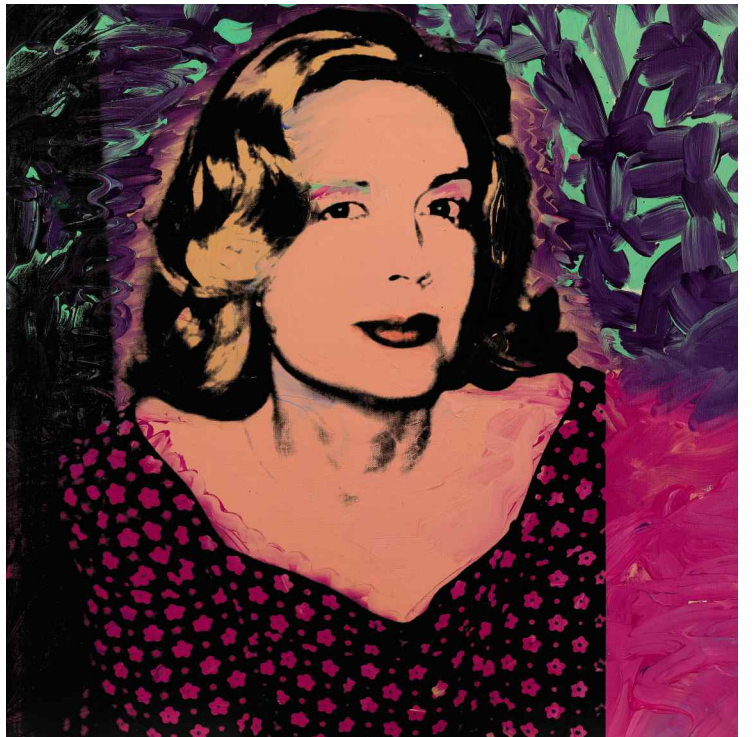
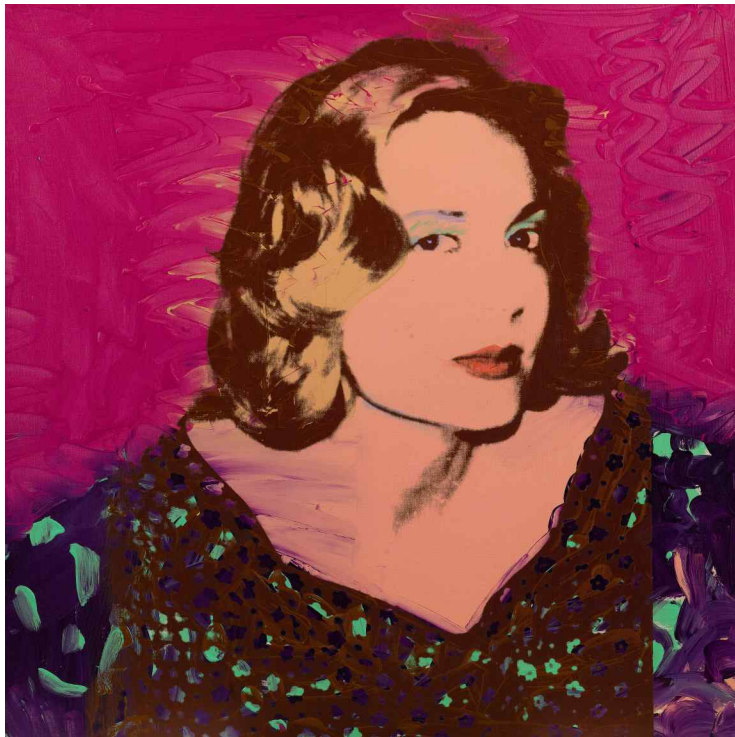
São Schlumberger (acquired directly from the artist in 1974)
Thence by descent to the present owner

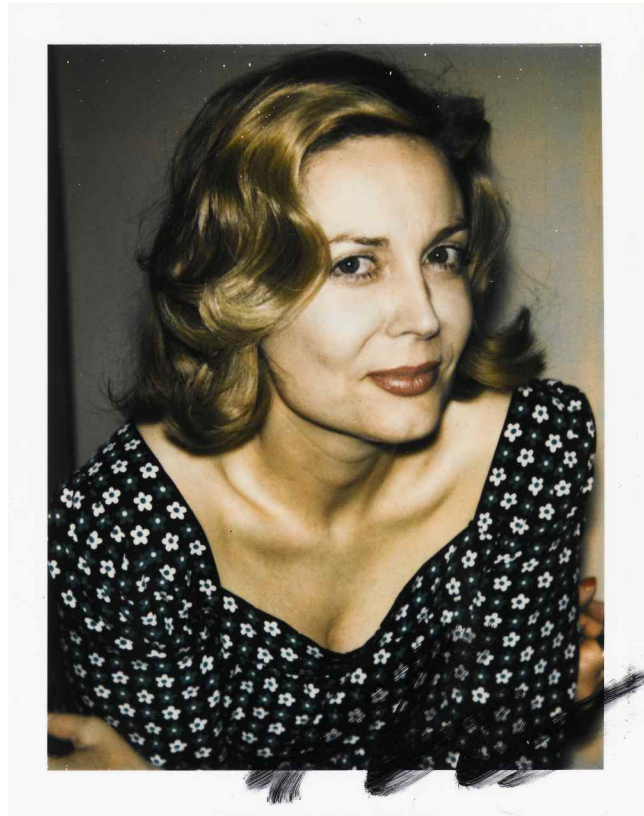
EXHIBITED

New York, Whitney Museum of American Art, *Andy Warhol: Portraits of the 70s*, November 1979 - January 1980, p. 118, illustrated in color (catalogue raisonné no. 2756) and catalogue raisonné no. 2753, not illustrated
Saint-Paul-de-Vence, Fondation Maeght, *Un Musée Éphémère: Collections privées française 1945-1985*, July - October 1986, cat. no. 81, p. 153, illustrated in color (all four panels)

LITERATURE

Exh. Cat., New York, Whitney Museum of American Art, *Andy Warhol: Portraits of the 70s*, 1979, p. 119, illustrated in color (catalogue raisonné no. 2755)
Artstudio, no. 8, 1988, p. 121, illustrated in color (all four panels)
Neil Printz and Sally King Nero, Eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, Volume 3, 1970-1974*, New York, 2010, pp. 473-475, cat. nos. 2753-2756, illustrated in color





In Context

São Schlumberger

Amongst the coterie of artists that São Schlumberger championed, there was perhaps none more important or favored than Andy Warhol. The glamorous Schlumberger, who had established a name for herself as a serious and forward-looking collector and patron of the arts, was exactly the kind of magnetic personality that enthralled Warhol. By the 1970s, the artist's upward social mobility and ascending celebrity status meant that he no longer admired his subjects from a distance, but instead frequently associated himself with the rich and famous. Significantly, it was Warhol who first sought out São Schlumberger, and not vice versa. In meeting São, dazzlingly bejeweled and bedecked in “blue Givenchy,” Warhol was undeniably smitten with her audacity and the dream-like fantasy in which she lived; her neighbor on Rue Férou was Man Ray—whose portrait Warhol would also paint in 1974—and her exquisite apartment on Avenue Floquet in the Seventh Arrondissement was where she

hosted artists, dignitaries, and Parisian society.

Warhol had probably met São Schlumberger at Salvador Dalí's apartment at New York's St. Regis Hotel, but it was in the social milieu of Paris that Warhol pursued her for a portrait commission, having been especially eager to paint her likeness; as Bob Colacello astutely observed, she was something of a maverick from the Saint Laurent-Rothschild axis: “São Schlumberger was one of a rare breed: a rich woman with a mind of her own. Half Portuguese, half German, she refused to follow the Paris pack, no matter how much it made the other ladies tittle-tattle. She loved the couture and her jewels as much as they loved theirs, but she also loved art and the artists.” (Bob Colacello cited in Neil Printz and Sally King Nero, Eds., *The Andy Warhol Catalogue Raisonné Paintings and Sculptures, Volume 3, 1970-1974*, New York, 2010, p. 413) When they approached her in July 1973, Schlumberger initially declined to have her portrait done, claiming that when

Salvador Dalí painted her, he made her look too old. According to Colacello, by the end of February 1974, she changed her mind.

One of the very first commissioned portraits of the 1970s, along with Hélène Rochas and Silvia de Waldner, São was the final sitter in a triumvirate of Parisian high-society beauties who had their portraits painted by Warhol in 1974. Warhol photographed her at the Carlyle Hotel in New York using his distinctive Polaroid camera, eventually selecting two of the images from which he painted the present four portraits—two based on each pose. Warhol unveiled the completed set of four canvases with Fred Hughes and Bob Colacello in person at Pierre and São's apartment shortly after, on May 14, the date inscribed on one of the canvases, as recounted by Colacello. The ornamental, florid backdrop for the last of these four portraits is shared with two other pictures that the artist also painted in 1974: *Barbara Streisand* and *Halston*. The bold swaths of irregular color

in undulating motion behind São's head may perhaps be an intentional reference by Warhol to paintings by Matisse in her own collection.

Singlehandedly responsible for resurrecting the endangered tradition of grandiose society portraiture, Andy Warhol became the court-painter for the modern era, electrifying the upper echelons of society with brilliant reflections of their charismatic personages. Warhol's pictures of celebrity and international aristocracy from the 1970s capture the high wattage of both their stature and glittering personalities; colors are jolted to supreme brightness and opulent brushstrokes of paint cover the canvas, aesthetically reveling in the wealth and high fashion of the elite that Warhol aimed to depict. In these pictures of São, the paint crackles and we can almost hear the flashing of the bulb, feel the heat of the spotlight upon her enchanting and timelessly elegant face. Surrounded by wriggling brushstrokes and fixed in her exquisite grace, the always fashionable São is immortalized in Warhol's inimitable image. The portraits of 1974 revive the scribbled line

that had not appeared in the artist's work since 1962. The ribbons of color that coil around São's head were painted by Warhol using the tips of his fingers, a technique of applying paint that is exclusive to the portraits from this year. Reviving the presence of his own hand in his picture—a visible mark-making that had been eluded for the past twelve years—these portraits exhumed Warhol's painterly bravado, and anticipated the gestural, brush-heavy paintings that would follow for the next two decades.

Collectively known as the *Society Portraits*, the timing of these works coincided directly with Warhol's own soaring stardom; as propounded by Robert Rosenblum in 1979, "Warhol's upward mobility was supersonic. Instead of getting the super stars' photo from movie magazines or the Sunday color supplement, he himself quickly invaded their society on equal terms, and could be begged by prospective sitters to turn his own Polaroid camera on their fabled faces in both public and private moods. He had become a celebrity among celebrities, and an ideal court

painter to the 1970s international aristocracy that mixed, in wildly varying proportions, wealth, high fashion, and brains." (Robert Rosenblum, 'Andy Warhol Court Painter to the 70s,' Exh. Cat., New York, Whitney Museum of American Art, *Andy Warhol Portraits of the 70s*, 1979, p. 15) In the portraits of 1974, Andy Warhol and São Schlumberger laid the foundations for a collaborative and enduring friendship grounded in reciprocal like-mindedness and respect. Warhol's diaries chart their relationship over the course of the following decade and across the globe—Paris, New York, Naples, and Monte Carlo were all destinations where Warhol would 'bump into São' and share a meal, or party at Studio 54. Alongside the commissioned portraits of herself, São came to acquire an outstanding cross-section of Warhol's output. Indeed, their initial meeting marked a seismic change for São and the future of her collection.

Opposite
Andy Warhol, *Unique*
Polaroid prints of São
Schlumberger, 1974
© 2014 Andy Warhol
Foundation for the Visual
Arts / Artists Rights Society
(ARS), New York

Right
Still of the artist cutting
a polaroid of São
Schlumberger from the
video *Andy Warhol, Factory*
Diary: Alex H. Paloma
Picasso, Nicky Weymouth,
Marcel, Nico, April 22, 1974
Video still courtesy of The
Andy Warhol Museum
© 2014 Andy Warhol
Foundation for the Visual
Arts / Artists Rights Society
(ARS), New York



CLAUDE LALANNE

b.1924

La Lapin de Victoire

stamped with the artist's name, signature, date 2001, number 1/1 and dedication V.S.

bronze

106¼ by 46 by 31½ in. 270 by 117 by 80 cm.

PROVENANCE

Acquired by the present owner directly from the artist

\$ 200,000-300,000

Claude Lalanne's *Le Lapin de Victoire* is not a replica of nature itself, but seems rather to be taken straight from the pages of a fairytale. With its uncanny scale and whimsical flourishes of cabbage leaves, Lalanne's larger than life rabbit enchants and delights the viewer like an emissary from another, mystical world.

In conjunction with her husband François-Xavier Lalanne, Claude began her curious, surrealist, animal-inspired creations starting in the 1960s, and continues to work today. Les Lalanne, as the duo is called, worked in bronze to replicate the likeness of wild creatures, either as fine art or decorative art in the case of many of their works which can also function as furniture. Ranging from fluffy sheep sculptures to ginkgo-covered armchairs, monkey lamps to Magritte-inspired apples, Les Lalanne drew inspiration from a variety of sources, most notably their art historical precedents, the Surrealists. Evident

throughout their body of work is this whimsical, absurd, uncanny quality pioneered by the Surrealists.

The present work, *Le Lapin de Victoire* depicts a hare standing tall, holding a staff adorned with cabbage leaves at the top. The rabbit's stance seems almost human-like, as if he could come to life at any moment, evoking the culturally ubiquitous White Rabbit from Alice in Wonderland. Claude Lalanne intended the work to be situated within a garden, hidden amongst the bushes, with only the tall cabbage-topped staff peering over the surrounding shrubbery so that a passer-by would get a glimpse of the cabbage and follow the marker to ultimately find the hidden statue, much like Alice in Wonderland's White Rabbit leads Alice to a new, secret world. This work conjures a feeling of childlike wonder, as if the viewer has just entered into an imaginary world full of mythical, surprising, strange creatures that delight and enchant the eye.



Claude Lalanne's *Lapin Victoire*, 2006, installed at Chatsworth in 2007

© Courtesy the artist and Paul Kasmin Gallery



CLAUDE LALANNE

b.1924

Service de table: Couverts de lolas

variously incised with the artist's signature, stamped with the artist's surname and numbered set of 64 pieces of silverware: 8 spoons, 8 forks, 8 knives, 8 dessert spoons, 8 dessert forks, 8 dessert knives, 8 fish forks, 8 fish knives
Spoon Length: 8 $\frac{7}{8}$ in. 22 cm.;
Fork Length: 7 $\frac{7}{8}$ in. 20 cm.;
Knife Length: 9 $\frac{7}{8}$ in. 25 cm.;
Dessert Spoon Length: 8 $\frac{1}{4}$ in. 21 cm.;
Dessert Fork Length: 7 $\frac{1}{2}$ in. 19 cm.;
Dessert Knife Length: 8 $\frac{1}{4}$ in. 21 cm.;
Fish Fork Length: 8 $\frac{1}{4}$ in. 21 cm.;
Fish Knife Length: 8 $\frac{1}{4}$ in. 21 cm.

Executed *circa* 1966 and partially reworked in 2000, each piece of silverware is from an edition of 8 plus 2 hors commerce and 2 artist's proofs.

PROVENANCE

Acquired by the present owner directly from the artist

EXHIBITED

Paris, Les Arts Décoratifs, *Les Lalanne*, March - July 2010, p. 105, illustrated in color (another example exhibited)

\$ 50,000-70,000

"The notion of utility is evident from the start.
For us, it adds a different way of looking at a
work of art."

CLAUDE LALANNE



Claude and François-Xavier Lalanne with Alexandre lolas at the Manolis Karantinos' studio in Athens, 1974
© Courtesy the artist and Paul Kasmin Gallery



The present work



120

ANDY WARHOL

1928 - 1987

Flowers

signed, dated 1965 and dedicated *To Sao. Love Andy* on the overlap
acrylic and silkscreen ink on canvas
5 by 5 in. 12.7 by 12.7 cm.

PROVENANCE

São Schlumberger (gift of the artist)
By descent to the present owner from the above

LITERATURE

George Frei and Neil Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, Volume 2B, 1964-1969*, New York, 2004, cat. no. 1793, p. 144, illustrated in color

\$ 100,000-150,000



ANDY WARHOL

Andy Warhol, São Schlumberger and Young Man, 1981
Private Collection

© 2014 Andy Warhol Foundation for the Visual Arts /
Artists Rights Society (ARS), New York



121

TOM WESSELMANN

1931 - 2004

Smoker Study

signed and dated 73 on the reverse
oil on novaply
9⅞ by 8⅞ in. 25 by 22 cm.

EXHIBITED

New York, Sidney Janis Gallery, *Exhibition of New Paintings by Wesselmann*, April - May 1974

\$ 150,000-200,000

PROVENANCE

Sidney Janis Gallery, New York
Private Collection, Geneva (acquired from the above in the 1970s)
Sotheby's, London, December 12, 2007, lot 140
Acquired by the present owner from the above sale



Tom Wesselmann in his 54 Bond Street studio
Photo: Jerome Goodman
Art © Tom Wesselmann/Licensed by VAGA, New York, NY

"Painting, sex and humor are the most important things in my life."

TOM WESSELMANN



122

ANDY WARHOL

1928 - 1987

Shoes

screenprint with diamond dust on paper laid
down on wooden stretcher
40¼ by 59½ in. 102.2 by 151.1 cm.
Executed in 1980, this work is from an edition of
60 plus 10 artist's proofs and 2 printer's proofs.

PROVENANCE

Studio of the Artist
São Schlumberger (gift from Bob Colacello on
behalf of the above)
By descent to the present owner from the above

LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy
Warhol Prints: A Catalogue Raisonné 1962-1987*,
Fourth Ed., New York, 2003, cat. no. II.254, p.
120, illustrated in color

\$ 70,000-90,000



Bob Colacello and São
Schlumberger outside Andy
Warhol's funeral service at
St. Patrick's Cathedral, New
York, April 1, 1987
Photo: Christopher Makos
1987 makostudio.com



ANDY WARHOL

1928 - 1987

Cats and Dogs (Broadway)

signed twice and dedicated *To São* on the overlap
acrylic and silkscreen ink on canvas
49 5/8 by 40 1/4 in. 126.1 by 102.3 cm.
Executed in 1976.

PROVENANCE

Mayor Gallery, London
São Schlumberger (acquired directly from the
above)
By descent to the present owner from the above

LITERATURE

Caroline Tisdall, "Cool Cat," *The Guardian*,
London, July 5, 1976, illustrated
Susan Anderson, "David Hicks at Clos
Fiorentina," *Architectural Digest*, January 1978,
illustrated
Neil Printz and Sally King-Nero, eds., *The Andy
Warhol Catalogue Raisonné: Paintings and
Sculptures, Volume 4, 1974-1976*, New York,
2014, cat. no. 3204, pp. 362, 387 and 565,
illustrated in color

\$ 400,000-600,000

Emerging from a sumptuous gray cloud with his
luxurious black coat radiating an electric golden
glow, Andy Warhol's subject cat, Broadway,
is poised for the perfect pounce. Crouching
down, tail flicked to the right, spruce green eyes
piercingly alert yet ever so slightly restrained,
Broadway becomes the epitome of Warhol's
unrivalled talent for capturing a fleeting moment
hours, days, or weeks after it had actually
occurred. Broadway's liveliness is further
enhanced by the starkly contrasted white shadow
which is imbued with a material presence. Unlike
the translucency of the majority of Warhol's
earlier silkscreens, the surface of *Cats and Dogs
(Broadway)* is thickly painted in lush sweeps of
gestural brushstrokes, evocative of his earlier
hand-painted pictures.

While São Schlumberger was an avid collector,
acquiring multiple artists' work in depth, Andy
Warhol was undoubtedly her favorite—and he,
naturally, was just as enamored with São. Bob
Colacello recalled, "São Schlumberger was
one of a rare breed: a rich woman with a mind
of her own. Half Portuguese, half German, she

refused to follow the Paris pack, no matter
how much it made the other ladies tittle-tattle.
She loved her couture and her jewels as much
as they loved theirs, but she also loved art
and artists." (Neil Printz and Sally King Nero,
Eds., *The Andy Warhol Catalogue Raisonné
Paintings and Sculptures, Volume 3, 1970-1974*,
New York, 2010, p. 413). After painting her
portraits—forever immortalizing São as the
always-glamorous darling of Parisian society—
Warhol and São maintained an immensely close
relationship dotted with various intercontinental
rendezvous, strengthening their admiration for
one another.

Executed in 1976 and sold before its intended
debut at the Mayor Gallery in London in the
same year, the present work was only one of
six large-format cat paintings, and just one of
four using this screen. Dedicated *To São* on the
reverse, *Cats and Dogs (Broadway)* underscores
the mutual love that exists between artist and
patron and set the tone for further animal portrait
commissions to come.



The present work installed in São and Pierre Schlumberger's Cap
Ferrat Estate, "Lecios Fiorentina," January 1978
Photo: Pascal Hinous / Architectural Digest; © Condé Nast
Artwork © 2014 Andy Warhol Foundation for the Visual Arts /
Artists Rights Society (ARS), New York



124

TOM WESSELMANN

1931 - 2004

Smoker Study (Reclining)

signed and dated 72 on the overlap
oil on canvas
10¼ by 11 in. 26 by 28 cm.

\$ 150,000-200,000

PROVENANCE

Studio of the Artist
Sidney Janis Gallery, New York
Guy Pieters Gallery, Knokke-Heist
Acquired by the present owner from the above

EXHIBITED

New York, Sidney Janis Gallery, *Exhibition of New Paintings by Wesselmann*, April -May, 1974



TOM WESSELMANN

Smoker #1 (Mouth, 12). 1967

The Museum of Modern Art, New York

Digital Image © The Museum of Modern Art/Licensed by SCALA /

Art Resource, NY

Art © Tom Wesselmann/Licensed by VAGA, New York, NY

"Wesselmann... became less interested in maintaining the integrity of the painting and more interested in the integrity of the image. Rather than making the whole painting as physically intense as possible, it was more a question of making the image as intense as possible."

Slim Stealingworth, *Tom Wesselmann*, New York, 1980, p. 40



125

CLAUDE LALANNE

b.1924

Pomme-Bouche

bronze and copper

Height: 4¾ in. 12 cm.

Executed in 1975, this work is unique.

PROVENANCE

São Schlumberger (acquired directly from the artist)

By descent to the present owner from the above

\$ 15,000-20,000



RENÉ MAGRITTE

Le prêtre marié, 1961

Private Collection / Herscovici / Art Resource, NY

© 2014 C. Herscovici, Brussels / Artists Rights Society (ARS), New York



126

CLAUDE LALANNE

b.1924

Small Rabbit with Cabbage

bronze

11¾ by 11¾ by 7⅞ in. 30 by 30 by 20 cm.

Executed in 1968, this work is unique.

PROVENANCE

São Schlumberger (acquired directly from the artist)

By descent to the present owner from the above

\$ 20,000-25,000



CLAUDE LALANNE

Choupatte (Tres Grand), 2008

© Courtesy the artist and Paul Kasmin Gallery



ARNALDO POMODORO

b.1926

Colonna spaccata

incised with the artist's signature, date 1967/8
and number 2/2 on the base
bronze

84½ by 25½ by 19¼ in. 214.9 by 65 by 49 cm.
Executed in 1967-1968, this work is number 2
from an edition of 2 plus 1 artist's proof.

\$ 300,000-500,000



Detail

PROVENANCE

Marlborough Galleria d'Arte, Rome
São Schlumberger (acquired from the above in
June 1970)

By descent to the present owner from the above

EXHIBITED

London, Marlborough New London Gallery,
Arnaldo Pomodoro, 1968, cat. no. 17, illustrated
(another example exhibited)
Rotterdam, Museum Boijmans van Beuningen,
Arnaldo Pomodoro, May - June 1969, p. 18,
illustrated (another example exhibited)
Zurich, Galerie Seminha Huber, *Arnaldo
Pomodoro*, 1969 (another example exhibited)
Cologne, Kölnischer Kunstverein, *Arnaldo
Pomodoro: Werke 1959-1969*, July - August 1969
(another example exhibited)
Brussels, Palais des Beaux-Arts, *Europalia
69: Art Actuel en Italie*, September - October
1969, illustrated on the cover (another example
exhibited)
Berkeley, University Art Museum; Fine Arts
Gallery of San Diego; Portland Art Museum;
Austin, University of Texas, University Art
Museum; Hartford, Wadsworth Atheneum,
Arnaldo Pomodoro: Sculpture 1960-1970, May
1970 - July 1971, p. S, illustrated (another
example exhibited)
Monaco, Galerie Stangl, *Arnaldo Pomodoro
'72*, May - July 1972, fig. 11, illustrated (another
example exhibited)
Darmstadt, Freiräume und Foyers des
Staatstheaters, *Arnaldo Pomodoro:
Grossplastiken*, Fall 1972, fig. 12, illustrated
(another example exhibited)

LITERATURE

Toni Del Renzio, "Arnaldo Pomodoro: Invention
of a Sculptural Style," *Art International* special
issue for the 34th Venice Biennale, Vol. XII, No. 6,
Lugano, 1968, p. 98, illustrated
Mario Pancera, "Lavoro come un muratore," *Oggi
Illustrato*, Vol. XXV, No. 23, Milan, June 4, 1969,
p. 89, illustrated
Armin Kietzmann, "Pomodoro Sculptures Show
Basic Simplicity," *San Diego Union*, San Diego,
August 30, 1970, n.p., illustrated
Gabriele Mazotta, ed., *Libro per le sculture di
Arnaldo Pomodoro*, Milan, 1974, pp. 30-31,
illustrated
Ezio Frigerio, "Situazione Parigi," *D'Ars Agency*,
Vol. XVII, No. 81-82, Milan, December 1976, p. 90,
illustrated
Sam Hunter, *Arnaldo Pomodoro*, New York, 1982,
pp. 82-83, illustrated
Laura Berra and Bitta Leonetti, eds., *Scritti critici
per Arnaldo Pomodoro e opere dell'artista 1955-
2000*, Milan, 2000, p. 101, illustrated
Flaminio Gualdoni, ed., *Arnaldo Pomodoro:
Catalogo ragionato della scultura, Tomo I*, Milan,
2007, p. 127, illustrated in color
Flaminio Gualdoni, ed., *Arnaldo Pomodoro:
Catalogo ragionato della scultura, Tomo II*, Milan,
2007, cat. no. 452, p. 542, illustrated



CHRISTO

b.1935

Wrapped Staircase for Yvon Lambert Gallery (Project for 28 Rue de Paradis, Paris)

signed, titled and dated 72-75
graphite and fabric collage on masonite in
Plexiglas box
21¼ by 15¾ in. 54 by 40 cm.

PROVENANCE

São Schlumberger
By descent to the present owner from the above

\$ 60,000-70,000

Christo, often working with his spouse and artistic collaborator Jeanne-Claude, worked from the 1960s to the present on ambitious installations, involving the wrapping of recognizable monuments, buildings and geographical landmarks. Some of the most successful and impressive of the executed projects that the duo created were the Wrapped Pont Neuf, The Gates in Central Park, the Wrapped Reichstag, and the Surrounded Islands in Biscayne Bay, garnering the artists' media attention and widespread fame.

Christo's plans were elaborate and detailed, requiring numerous sketches, plans and mapping, which necessitated significant funding and even city permits and permissions. Due to the ambitious nature of these artistic endeavors, Christo's initial plans were often thwarted, and the only remaining trace of his grandiose ideas are his beautifully and delicately rendered drawing collages, such as the present work, *Wrapped Staircase for Yvon Lambert Gallery (Project for 28 Rue de Paradis, Paris)*.



MARCEL DUCHAMP

Nude Descending a Staircase (No. 2), 1912

The Philadelphia Museum of Art / Art Resource, NY

© 2014 Artists Rights Society (ARS), New York /

ADAGP, Paris / Estate of Marcel Duchamp



129

CHRISTO

b.1935

**Store Front (Project for Stedelijk
van Abbemuseum, Eindhoven)**

signed, titled and dated 65-66

graphite, enamel, tape and paper collage on

masonite in Plexiglas box

29 by 23¾ in. 73.5 by 60.5 cm.

PROVENANCE

São Schlumberger

By descent to the present owner from the above

\$ 50,000-70,000



Christo in his New York studio with preparatory studies

and drawings for *Four Store Fronts Corner*, 1964-65

Photo Ugo Mulas © Ugo Mulas Heirs. All rights reserved.

Artwork © 1966 Christo



130

PIETRO CONSAGRA

1920-2005

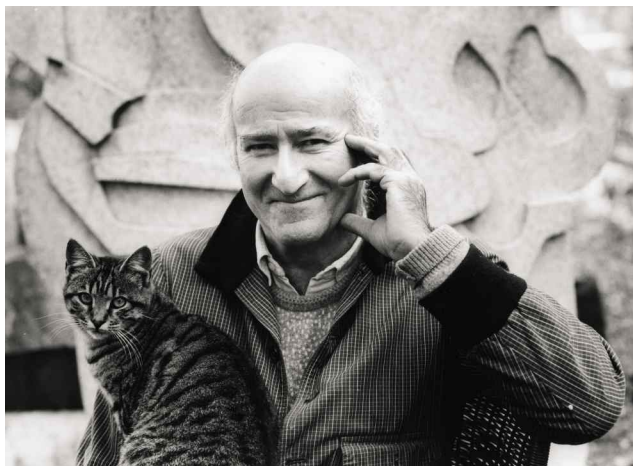
Il Sole

stamped with the artist's name and date 66-70
bronze on steel and wood base
Overall: 151 by 139 by 61 in.
383.5 by 353 by 155 cm.

PROVENANCE

Marlborough Galleria d'Arte, Rome
São Schlumberger (acquired from the above in
June 1970)
By descent to the present owner from the above

Π \$ 80,000-120,000



Pietro Consagra
Photo: Chris Felver/Getty Images



JEAN DUBUFFET

1901 - 1985

Élément de Sol au Petit Diapré

signed and dated 57; signed, titled and dated oct 57 on the reverse
oil on canvas
28¾ by 36¼ in. 73 by 92 cm.

PROVENANCE

Paul Facchetti, Paris
Arthur Tooth & Sons, London
E.J. Power, London
Waddington Galleries, London
Acquired by the present owner from the above circa 2000

EXHIBITED

London, Arthur Tooth & Sons, *Jean Dubuffet: Paintings 1943-1957*, April - May 1958, cat. no. 26, p. 41, illustrated
Hanover, Kestner-Gesellschaft; Kunsthalle Zurich, *Jean Dubuffet*, October 1960 - January 1961, cat. no. 72 (Hanover) and cat. no. 78 (Zurich)

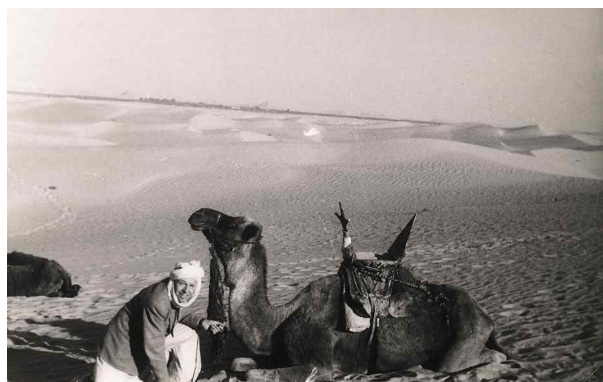
LITERATURE

Max Loreau, ed., *Catalogue des Travaux de Jean Dubuffet, Fascicule XIII: Célébrations du sol I, lieux cursif, texturologies, topographies*, Lausanne, 1969, cat. no. 83, p. 65, illustrated

\$ 120,000-180,000

“The *Texturologies* are carpets of sky in dusty colors reminiscent of the arid and sandy floor of the Saharan desert, which had so fascinated [Dubuffet] ten years earlier. In the desert, the earth and the sky come together, they meet and merge...the ground and the constellations are found in conjunction.”

Valérie Da Costa and Fabrice Hergott in *Jean Dubuffet: Works | Writings | Interviews*, Barcelona, 2006, p. 65



Jean Dubuffet in El Golea, 1948
Photo: © Archives Fondation Dubuffet, Paris



132

TAKIS

b.1925

Signal

bronze and steel

133 by 83 by 54 in. 337 by 211 by 137 cm.

Executed in 1974-79, this work is accompanied by a certificate of authenticity issued by Galerie Lelong, Paris.

\$ 50,000-70,000

PROVENANCE

Galerie Lelong, Paris

Acquired by the present owner from the above in 1989

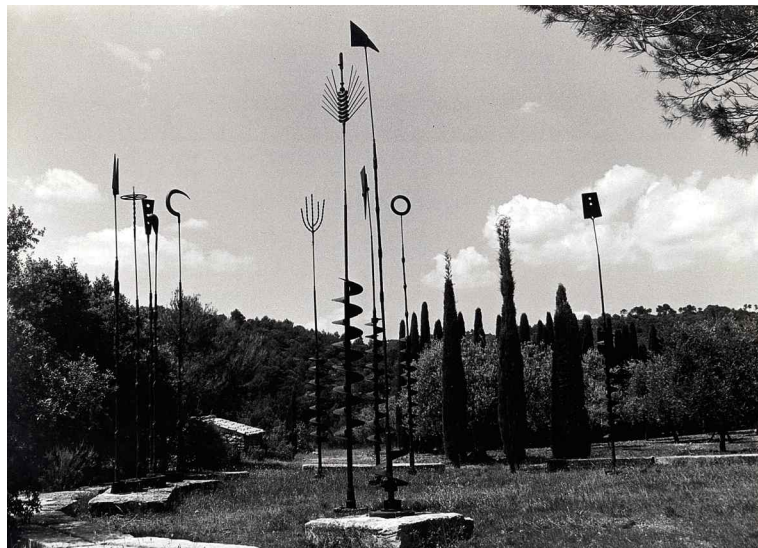
LITERATURE

Hélène and Nicolas Calas, eds., *Takis: Monographies*, Paris, 1984, no. 34, p. 48, illustrated

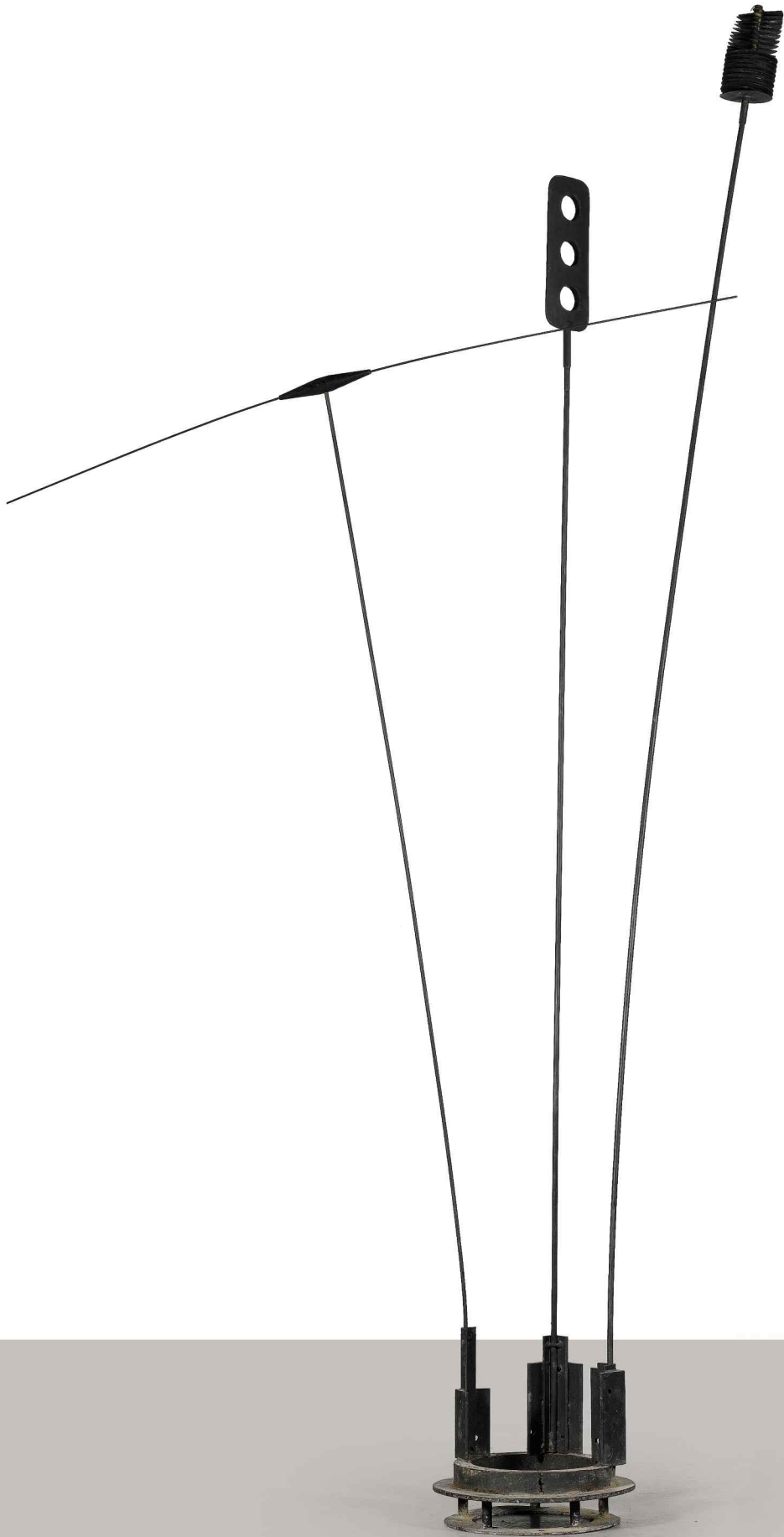
Exh. Cat., Paris, Galerie Nationale du Jeu de Paume (and travelling), *Takis*, 1993, p. 247, illustrated in group installation



Takis surrounded by his sculptures at Galerie Alexandre Iolas, circa 1961
Photo: Shunk-Kender © Roy Lichtenstein Foundation
Artwork © 2014 Takis / Artists Rights Society (ARS), New York / ADAGP, Paris



A Takis *Signal* work installed at the Fondation des Treilles, France, 1982
Image courtesy the Takis Foundation
Artwork © 2014 Takis / Artists Rights Society (ARS), New York / ADAGP, Paris



133

TAKIS

b.1925

Pendule Musicale

signed, titled and dated 1965/67

wood, magnet, wire and metal sewing needle

74¾ by 27½ by 9 in. 190 by 70 by 23 cm.

Executed in 1965-1967, this work is accompanied by a certificate of authenticity issued by the Takis Foundation and signed by the artist.

\$ 60,000-80,000

PROVENANCE

Jean Claude de Fuegos, Paris

Acquired by the present owner from the above

EXHIBITED

Paris, Galerie Nationale du Jeu de Paume;

Pully, FAE Musée d'Art Contemporain; Madrid,

Fundacion La Caixa, *Takis*, July 1993 - April 1994,

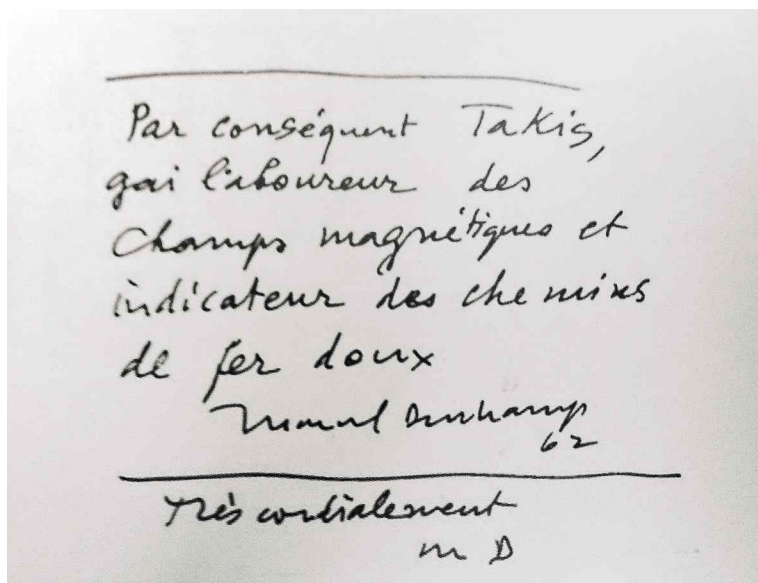
p. 144, illustrated

LITERATURE

Hélène and Nicolas Calas, eds., *Takis*:

Monographies, Paris, 1984, cat. no. 187, p. 215,

illustrated



Letter of appreciation from Marcel Duchamp to Takis



POL BURY

1922 - 2005

2813 White Dots

signed and dated 1963 on the reverse
nylon wire, wood and electrical motor
39½ by 39½ by 7 in. 99.5 by 99.5 by 17.8 cm.

PROVENANCE

Gallery 44, Düsseldorf
Acquired by the present owner from the above

\$ 60,000-80,000

Ever an avid admirer of his artistic contemporaries, Belgian artist Pol Bury began his illustrious career gathering inspiration from those around him, ultimately establishing his own, unique vision and body of work. Bury started creating Surrealist-inspired paintings in the 1930s, when he was heavily influenced by the Surrealist musings of Yves Tanguy and René Magritte. Soon, Bury associated himself with the artist groups Jeune Peinture Belge and Cobra. Several years later in 1950, Bury went to see an exhibition of mobiles by Alexander Calder at Galerie Maeght in Paris, propelling the Belgian artist to explore three dimensional sculpture. From that point on, Bury started tinkering and exploring the possibilities of kinetic sculpture, eventually adding in motors to make the works move on their own, as is the case with the present work, *2813 White Dots* from 1963.

The wood panel is mounted on the wall, and when an extending electrical cord is plugged in, the thin tentacle-like wires extending from the wood begin to twitch, tremble, flutter. 2,813 wires with white tips, as is enumerated in the title of the work, create a web of wires, moving almost imperceptibly at irregular intervals. The subtly undulating tangle of wires is hypnotizing in its slight movements, engaging what Bury called the "aesthetic of slowness." From a distance, the wires resemble a constellation of stars, seemingly infinite. Bury's *3069 White Dots on an Oval Background* from 1966 in the permanent collection of the Tate Gallery is strikingly similar to the present work with its expanse of white-tipped wires on a wood panel. *2813 White Dots* is an early, remarkable example of Bury's kinetic relief sculptures that perfectly synthesizes the myriad of influences on the artist and his self-described "aesthetic of slowness."



Detail



Pol Bury in front of *Fountain aux spheres*, 1985 outside the Palais Royal, Paris, 1996
Photographer unknown
Artwork © 2014 Pol Bury / Artists Rights Society (ARS), New York / ADAGP, Paris



135

IGOR MITORAJ

1944 - 2014

Lumières de Nara

incised with the artist's signature and number 2
of 6

bronze

42 $\frac{1}{8}$ by 49 $\frac{1}{4}$ by 34 $\frac{5}{8}$ in. 107 by 125 by 88 cm.

Executed in 1990, this work is number 2 from an
edition of 6.

PROVENANCE

JGM Gallery, Paris

São Schlumberger (acquired from the above in
1992)

By descent to the present owner from the above

\$ 60,000-80,000



Another edition of *Lumières de Nara* installed at the
Beelden aan Zee Museum, The Hague
© 2014 Igor Mitoraj / Artists Rights Society (ARS), New
York / ADAGP, Paris



136

MIGUEL BERROCAL

1933-2006

Via Appia

stamped with the artist's name and number /6
bronze

47¼ by 60⅝ by 15¾ in. 120 by 154 by 40 cm.

Executed in 1961, this work is number 2 from an edition of 6.

\$ 50,000-70,000

PROVENANCE

Albert Loeb Gallery, New York

São Schlumberger (acquired from the above in May 1969)

By descent to the present owner from the above

EXHIBITED

New York, Albert Loeb Gallery, *Berrocal*, April - May 1965, n.p., illustrated

LITERATURE

Giuseppe Marchiori, *La sculpture de Berrocal*, Brussels, 1973, cat. no. 50, p. 35, illustrated

Exh. Cat., Ulm, Ulmer Museum, *Miguel Berrocal: Skulpturen*, 1987, p. 48, illustrated in color



Alternate view



The Via Appia (Appian Way) was erected in Rome in 312 BCE to bring supplies to and from the Republic's military, an advantage that contributed to the successes of the Republic and subsequent cultures.

Photo: Paul Hermans

© 2000, 2001, 2002 Free Software Foundation, Inc. 51 Franklin St, Fifth Floor, Boston, MA 02110-1301 USA



137

MIGUEL BERROCAL

1933-2006

Tête de Diana

bronze on detachable bronze base

Overall: 5½ by 5½ by 4 in. 14 by 14 by 10 cm.

Executed in 1964, this work is from an edition of 9.

PROVENANCE

Albert Loeb Gallery, New York

São Schlumberger

By descent to the present owner from the above

EXHIBITED

New York, Albert Loeb Gallery, *Berrocal*, April - May 1965, n.p., illustrated

LITERATURE

Giuseppe Marchiori, *La sculpture de Berrocal*, Brussels, 1973, cat. no. 91, pp. 66-67, illustrated

Exh. Cat., Ulm, Ulmer Museum, *Miguel Berrocal: Skulpturen*, 1987, p. 67, illustrated in color

\$ 10,000-15,000



reverse



138

SAINT CLAIR CEMIN

b.1951

How to Screw in a Light Bubble

bronze

34 by 35 by 20 in. 86.3 by 88.9 by 50.8 cm.

Executed in 1991, this work is number 1 from an edition of 3.

PROVENANCE

Robert Miller Gallery, New York

Acquired by the present owner from the above in April 1992

\$ 8,000-12,000



YVES TANGUY

The Ribbon of Extremes, 1932

Private Collection / Bridgeman Images

© 2014 Estate of Yves Tanguy / Artists Rights

Society (ARS), New York



139

PHILIPPE HIQUILY

1925-2013

Femme de l'Estoril

stamped with the artist's name

brass on wood base

Overall: 99 $\frac{5}{8}$ by 61 $\frac{1}{8}$ by 32 $\frac{1}{4}$ in.

253 by 157 by 82 cm.

Executed in 1968, this work is unique.

PROVENANCE

Pierre and São Schlumberger (acquired directly from the artist)

Paul-Albert Schlumberger

Acquired by the present owner from the above in 1997

\$ 80,000-120,000



JOAN MIRÓ
Femme, 1983
Fundació Pilar i Joan Miró,
Mallorca
Photo: Erich Lessing / Art
Resource, NY
© 2014 Successió Miró / Artists
Rights Society (ARS), New York
/ ADAGP, Paris



140

HENRI MICHAUX

1899 - 1984

Dessin Mescalinen

signed with the artist's initials

ink on paper

12½ by 9½ in. 31.7 by 24 cm.

Executed in 1955-1958.

PROVENANCE

Galerie Daniel Cordier, Paris

Sylvie Boissonnas, Paris

Acquired by the present owner from the above

\$ 30,000-40,000



CLAUDE CAHUN

Henri Michaux, 1925

© Jersey Heritage Trust, UK / Bridgeman Images

“Michaux is a very, very intelligent and conscious man... who has made the best taches or free marks that have been made. I think he is much better in this way, in making conscious free marks, than Jackson Pollock.”

FRANCIS BACON, 1966



141

HENRI MICHAUX

1899 - 1984

Dessin Mescalinen

ink on paper

12½ by 9½ in. 31.7 by 24 cm.

Executed in 1956.

PROVENANCE

Galleria d'Arte del Naviglio, Milan

Galerie de France, Paris

Acquired by the present owner from the above

\$ 30,000-40,000

“One might consider Michaux's mescaline drawings as merely the symptom or trace of drug-induced psychosis, a twitching, frenetic scribble, a kind of mad writing, with incomprehensible sentences trailing off the page, mounds and skeins of lines, hideous juddering spinal columns, squid-shapes, worm-like crayon patterns and spumes of ink. Yet they are as intensely beautiful as anything Michaux produced. They have a fascinating complexity. Sometimes, looking at the mescaline drawings, it is like looking at a ruined Paris from the air, the bridges on the Seine on fire, the quartiers turning into monsters, the boulevards writhing.”

Adrian Searle, *The Guardian*, February 22, 1999



142

HENRI MICHAUX

1899 - 1984

Nuages sur le ciel

signed with the artist's initials

ink on paper

29 $\frac{1}{8}$ by 42 $\frac{3}{8}$ in. 74 by 107.5 cm.

Executed in 1956.

PROVENANCE

Galerie Daniel Cordier, Paris

Acquired by the present owner from the above

\$ 20,000-30,000



HENRI MICHAUX

Untitled, 1962

Formerly in the collection of Francis Bacon

© 2014 Artists Rights Society (ARS), New York / ADAGP, Paris



143

HENRI MICHAUX

1899 - 1984

Dessin Mescalinen

signed with the artist's initials

ink on paper

10¼ by 7 in. 26.1 by 17.9 cm.

Executed in 1955-1958.

PROVENANCE

Galerie Daniel Cordier, Paris

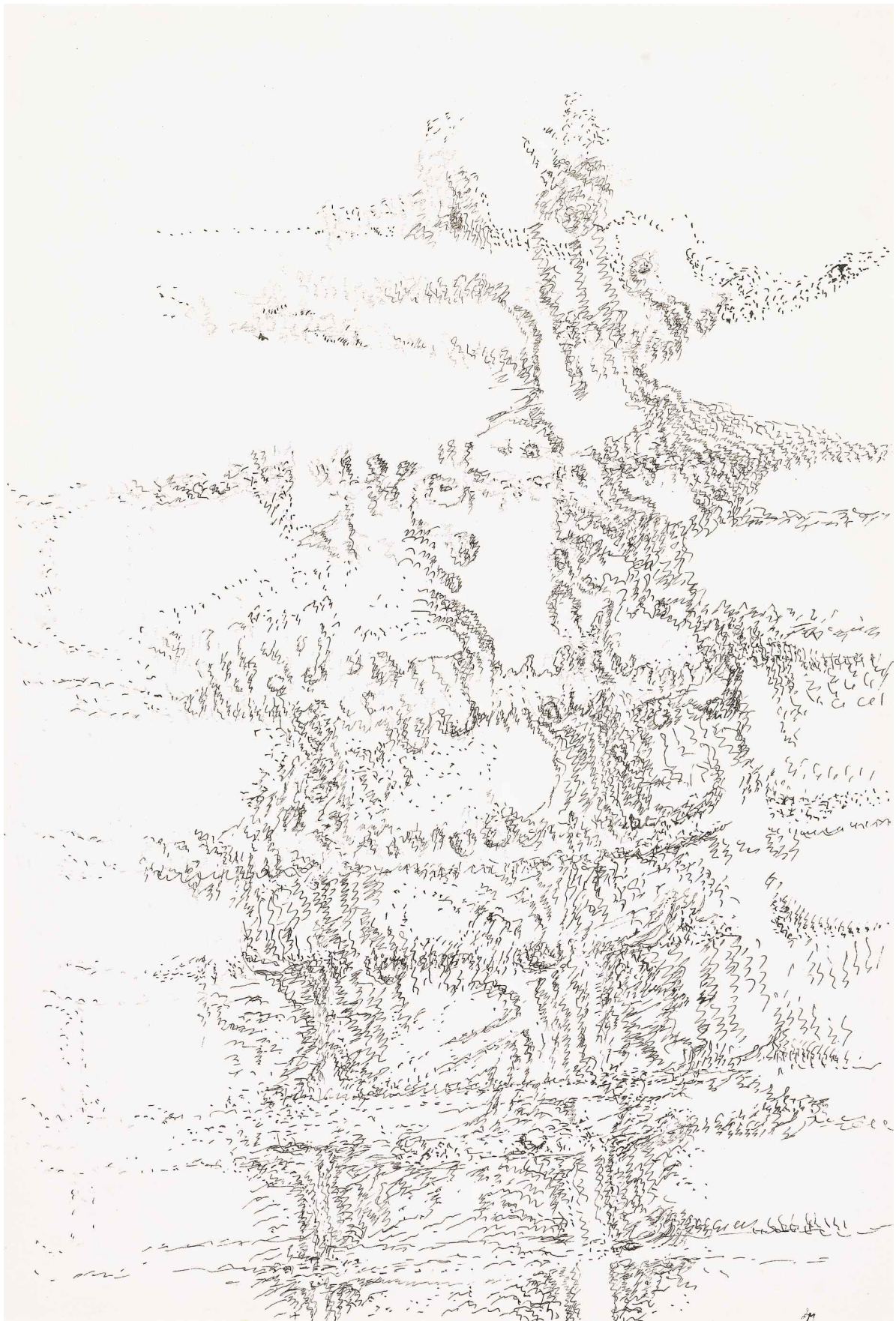
Élie de Rothschild, Paris

Acquired by the present owner from the above

\$ 25,000-35,000

“Because after all, this painting, and most of [Michaux's] paintings, have always been about delayed ways of remaking the human image, through a mark which is totally outside an illustrational mark but yet always conveys you back to the human image - a human image generally dragging and trudging through deep ploughed fields, or something like that. They are about these images moving and falling and so on.”

FRANCIS BACON, 1966



144

FAUSTO MELOTTI

1901 - 1986

Teatrino

signed, dated 1972 and numbered 1/2

brass

11¾ by 11¾ by 2½ in. 30 by 30 by 6.5 cm.

Executed in 1972, this work is number 1 from an edition of 2 plus 1 artist's proof.

PROVENANCE

Marlborough Galleria d'Arte, Rome

São Schlumberger (acquired from the above in July 1972)

Gift to the present owner from the above

\$ 80,000-120,000

“In the *Teatrini*, I didn’t want to abandon the rigorous idea of a counterpoint, but instead I wanted to create something in a sense figurative, shifting it however to a metaphysical abstract setting.”

FAUSTO MELOTTI



145

RUTH FRANCKEN

1924-2006

Utopic Love-In (from The Objekte Series)

print plates and chromed metal on wood
42½ by 42½ by 4⅓ in. 108 by 108 by 11 cm.
Executed circa 1969-1970.

PROVENANCE

São Schlumberger (acquired directly from the artist)
By descent to the present owner from the above

LITERATURE

Exh. Cat., Musée d'Art Moderne de la Ville de Paris, *Ruth Francken: Sculptures, objets, tableaux*, Paris, 1971, illustrated

Exh. Cat., Museen Kloster Unser Lieben Frauen, *Retrospective Ruth Francken: Werke 1950-1994*, Magdeburg, 1994, p. 189, illustrated in color

\$ 4,000-6,000



Ruth Francken in her studio
Photo: Max Jacoby



146

RUTH FRANCKEN

1924-2006

Connections

stamped with the artist's name, title and date

1969 on the outside of the box

aluminum

Open: 18½ by 37 by 2⅝ in. 47 by 94 by 6.7 cm.

Closed: 18½ by 18½ by 5¼ in.

47 by 47 by 13.3 cm.

PROVENANCE

São Schlumberger

By descent to the present owner from the above

\$ 4,000-6,000



MARCEL DUCHAMP

La boîte-en-valise, Paris 1936 – New York 1941

Musée National d'Art Moderne, Centre Georges Pompidou, Paris

© CNAC/MNAM/Dist. RMN-Grand Palais / Art Resource, NY



147

PAVLOS (DIONYSSOPOULOS)

b. 1930

Nature Morte: Le Bar Sobre

signed and dated 1973 on the reverse
cut paper and wood in Plexiglas box
39½ by 31½ by 7⅞ in. 100 by 80 by 20 cm.

PROVENANCE

Pierre and São Schlumberger (acquired directly
from the artist through Alexander Iolas Gallery,
Paris)

Acquired by the present owner from the Estate of
the above in 1988

\$ 20,000-30,000



Detail



148

ALAN DAVIE

1920-2014

The Golden Tree No. 1

signed, titled and dated *October 1965* on the reverse

oil on canvas

48 by 60 in. 122 by 152.4 cm.

PROVENANCE

Gimpel Fils Gallery, Ltd., London

São Schlumberger (acquired directly from the above)

By descent to the present owner from the above

\$ 35,000-45,000

“While serving in the Royal Artillery between 1940 and 1946, he wrote poetry and played jazz, activities that informed the mature paintings, whose spontaneously handled paint directly paralleled the free association verse and improvised jazz that inspired him...Like early Jackson Pollock and Arshile Gorky, Davie used archetypal symbols and complex biomorphic imagery dredged from the subconscious and wildly improvised onto the canvas.”

Peter Davies, *The Independent*, April 9, 2014



Alan Davie playing the piano in his Hertford, England home in 1992

Photo: Courtesy Iain Brownlie Roy



149

TONY CRAGG

b.1949

Secretion

dice and fiberglass

59⅞ by 68 by 68 in. 152 by 173 by 173 cm.

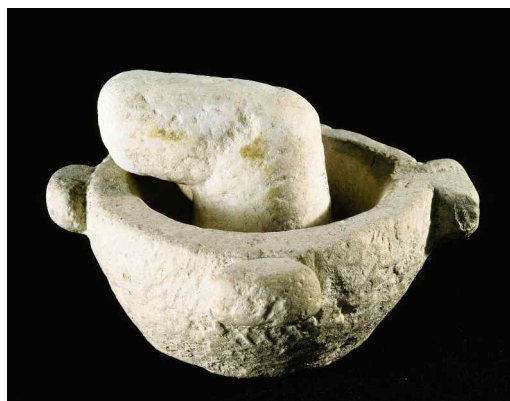
Executed in 1999.

PROVENANCE

Galeria Andre Viana, Arco, Madrid

Acquired by the present owner from the above in
March 2000

\$ 100,000-150,000



Roman stone pestle and mortar
Archaeological Museum Rabat Photo: Gianni Dagli Orti /
The Art Archive at Art Resource, NY

“*Secretions*, from a distance, looks like a stack of raffia baskets and straw hats, but the stack is covered in thousands -- perhaps millions -- of plastic dice. Cragg said he saw a bag of them in a resale shop and was attracted by the plastic's attempt to look like ivory. He then remembered a quote of Albert Einstein's: 'God does not play dice with the world.' That was enough to inspire this sculpture. For verisimilitude of the game of chance, Cragg and his staff threw handfuls of die into a basket and then placed them on the surface exactly as they rolled.”

Gaile Robinson, Review of *Tony Cragg: Seeing Things* at Nasher Sculpture Center, Dallas, January 2012



150

ROBERT RAUSCHENBERG

1925 - 2008

Cleat (Hoarfrost)

solvent transfer and collage on fabric
52 $\frac{3}{8}$ by 33 $\frac{7}{8}$ in. 133 by 86 cm.
Executed in 1975.

PROVENANCE

Sonnabend Gallery, New York
Pierre Schlumberger
Acquired by the present owner from the above

\$ 80,000-120,000



Robert Rauschenberg in front of a work from the *Hoarfrost* series, 1974

© Art Kane Archive

Artwork © 2014 Robert Rauschenberg Foundation/Licensed
by VAGA, New York, NY



KURT SCHWITTERS

Opened by Customs, 1937-38

Tate Gallery, London / Art Resource, NY

© 2014 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



151

BEVERLY PEPPER

b.1922

June

incised with the artist's signature and dedication

To São

stainless steel

4 $\frac{3}{8}$ by 10 $\frac{1}{4}$ by 10 $\frac{1}{4}$ in. 11 by 26 by 26 cm.

Executed *circa* 1969.

PROVENANCE

São Schlumberger (gift of the artist)

By descent to the present owner from the above

\$ 1,000-2,000



152

RICHARD ANUSZKIEWICZ

b. 1930

Arithmetical

signed and dated 1965 on the reverse
liquitex on board
35 $\frac{7}{8}$ by 35 $\frac{7}{8}$ in. 91 by 91 cm.

PROVENANCE

Sidney Janis Gallery, New York
São Schlumberger (acquired from the above)
By descent to the present owner from the above

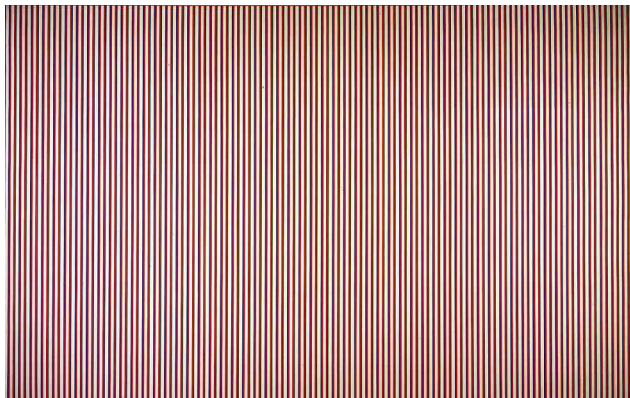
EXHIBITED

New York, Sidney Janis Gallery, *New Paintings by Anuszkiewicz*, November 1965, cat. no. 13

LITERATURE

David Madden and Nicholas Spike, *Anuszkiewicz: Paintings and Sculptures 1945-2001*, Florence, 2011, cat. no. 1965.1, p. 139

\$ 40,000-60,000

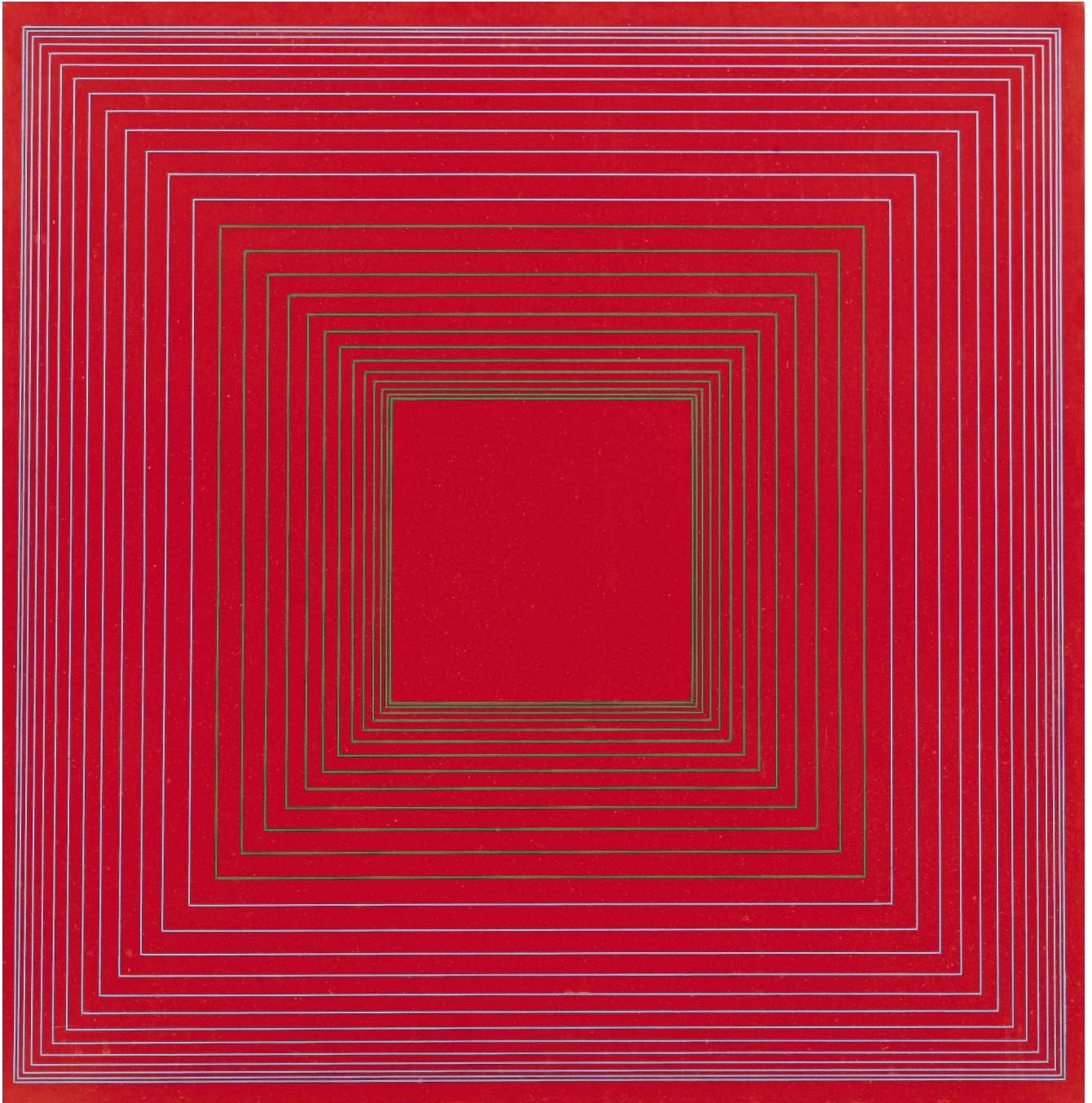


BRIDGET RILEY

Late Morning, 1967-68

Tate Gallery, London / Art Resource

© Bridget Riley 2014. All rights reserved, courtesy Karsten Schubert, London



153

ROBERT MAPPLETHORPE

1946-1989

Bob Wilson and Philip Glass

gelatin silver print

13¾ by 13¾ in. 35 by 35 cm.

Executed in 1976, this work is number 2 from an edition of 5.

PROVENANCE

Robert Miller Gallery, New York

Acquired by the present owner from the above in 1991

\$ 8,000-12,000

Philip Glass, a musical composer, and Robert Wilson, a theater director and playwright, famously collaborated on *Einstein on the Beach*, an opera in four acts that debuted in July 1976. The harmonious and symbiotic partnership is captured here by photographer Robert Mapplethorpe in the year the opera opened. Of the collaboration, Glass recalls, "I put [Wilson's notebook of sketches] on the piano and composed each section like a portrait of the drawing before me. The score was begun in the spring of 1975 and completed by the following November, and those drawings were before me all the time." *Einstein on the Beach* premiered in Avignon, France and travelled around the world to various European cities, including Paris, Venice and Brussels, and eventually to the Metropolitan Opera House in New York. The successful show, which has been reprised countless times since the original 1976 debut, received substantial funding from patrons Pierre and São Schlumberger, who were integral to making the production possible.



A scene from Philip Glass and Robert Wilson's
Einstein on the Beach (1976)
Photo: © Richard Landry 1976



154

ROBERT WILSON

b.1941

The Crocodile King Bamboo Throne, from *Alcestis*

bamboo, wood and fabric cushion

62¾ by 39½ by 18⅞ in.

159.5 by 100.5 by 48 cm.

Executed in 1986, this work is number 2 from an edition of 2.

PROVENANCE

Paula Cooper Gallery, New York

Acquired by the present owner from the above

The present work was created by Robert Wilson, the famed avant-garde theater director and playwright as well as sculptor, as part of the set design for his 1986-1987 production of the opera *Alcestis*, originally an ancient Greek play written by Euripides.

\$ 10,000-15,000



A scene from Robert Wilson's *Alcestis*
Photo: © Euromusic (1986)



São Schlumberger and Robert Wilson



155

LYNDA BENGLIS

b.1941

Silver Lustre Fan

signed and numbered 2/12 on the reverse
silver painted ceramic
18 by 26½ by 3¾ in. 45.7 by 67.3 by 9.5 cm.
Executed in 1981, this work is number 2 from an
edition of 12.

PROVENANCE

Paula Cooper Gallery, New York
São Schlumberger (acquired from the above)
By descent to the present owner from the above

\$ 20,000-30,000



156

PAUL JENKINS

1923 - 2012

Untitled

signed
watercolor on paper
29½ by 41⅜ in. 75 by 105 cm.
Executed *circa* 1970.

PROVENANCE

Acquired by the present owner directly from the
artist

\$ 5,000-7,000



Helen Frankenthaler pours paint onto a fresh canvas, 1969

Photo: Ernst Haas/Getty Images

Artwork © 2014 Helen Frankenthaler / Artists Rights Society (ARS), New York



157

DONALD SULTAN

b.1951

Lemon

signed with the artist's initials, titled and dated

Jan 18, 1984

charcoal on paper

19 $\frac{5}{8}$ by 17 $\frac{3}{4}$ in. 50 by 45 cm.

PROVENANCE

Blum Helman Gallery, New York

São Schlumberger

By descent to the present owner from the above

\$ 500-1,000

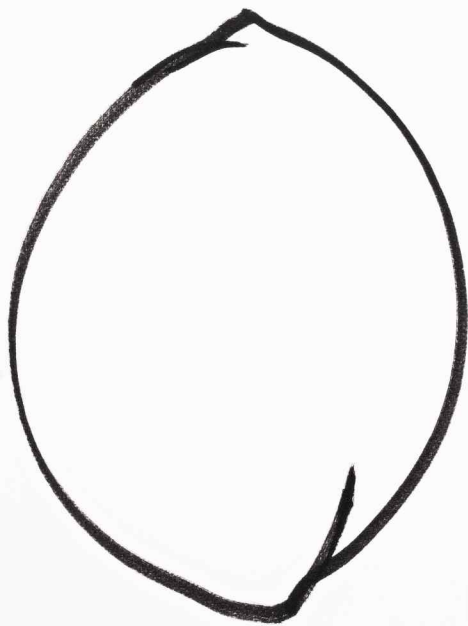


PAUL CEZANNE

Still Life with Apples, circa 1890

State Hermitage Museum, St. Petersburg / HIP / Art
Resource, NY

Lemon Jan 18 1984 D.C.



158

ROSS BLECKNER

b. 1949

Untitled

signed, dated 14.5.92 and dedicated *For São with love and thanks*

watercolor and wax on paper

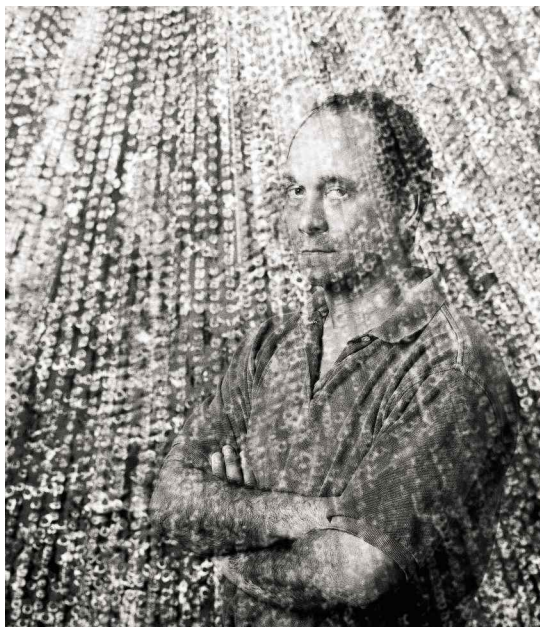
16 by 12 in. 40.7 by 30.7 cm.

PROVENANCE

São Schlumberger (gift of the artist through
Galerie Samia Săouma, Paris)

By descent to the present owner from the above

\$ 2,000-3,000



Ross Bleckner in New York, 1992
Photo: Bob Berg/Getty Images

